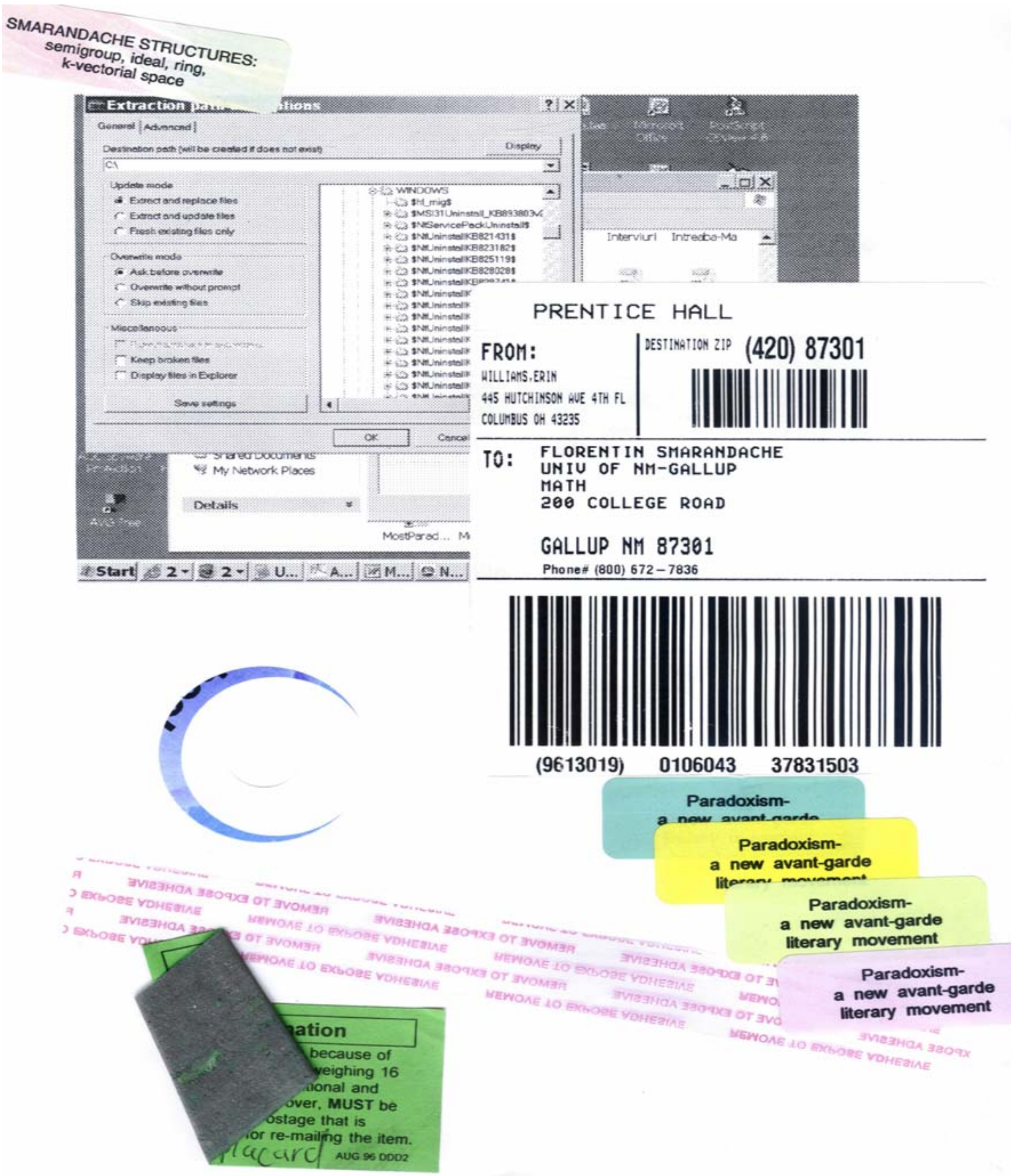
Florentin Smarandache

UNIFICATION OF ART THEORIES (UAT)



Mail oUTER-aRT 2007

FLORENTIN $MARANDACHE, ***Ph. D.***
Associate Professor
Math & Science Department Chair
University of New Mexico
200 College Road
Gallup, NM 87301, USA
smarand@unm.edu
http://www.gallup.unm.edu/~smarandache/a/oUTER-aRT.htm

Unification of Art Theories (UAT)

=composed, found, changed, modified, altered, graffiti, polyvalent art=

Unification of Art Theories (UAT) considers that every artist should employ - in producing an artwork – ideas, theories, styles, techniques and procedures of making art barrowed from various artists, teachers, schools of art, movements throughout history,
but combined with new ones invented, or adopted from any knowledge field (science in special, literature, etc.), by the artist himself.
The artist can use a multi-structure and multi-space.

The distinction between Eclecticism and Unification of Art Theories (UAT) is that Eclecticism supposed to select among the previous schools and teachers and procedures - while UAT requires not only selecting but also to invent, or adopt from other (non-artistic) fields, new procedures. In this way UAT pushes forward the art development.
Also, UAT has now a larger artistic database to choose from, than the 16th century Eclecticism, since new movements, art schools, styles, ideas, procedures of making art have been accumulated in the main time.

Like a guide, UAT database should periodically be updated, changed, enlarged with new invented or adopted-from-any-field ideas, styles, art schools, movements, experimentation techniques, artists. It is an open increasing essay to include everything that has been done throughout history.

This book presents a short panorama of commented art theories, together with experimental digital images using adopted techniques from various fields, in order to inspire the actual artists to choose from, and also to invent or adopt new procedures in producing their artworks.

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C*o*n*t*e*n*t*s

Unification of Art Theories (UAT)

= a long manifesto =

I was curious to learn new ideas/schools/styles/techniques/movements in arts and letters. I permanently bear with me a little notebook and a small pen in my pants' or short's pocket, so at any time I can write down any idea that spontaneously comes to my mind, or citation I read on newspapers, journals, books which jump under my eyes.

And later, at home, I order and group them in essays, articles. I keep databases, that I continuously update and can never finish! I try to be comprehensive but I know I'll never succeed to catch everything is this complex, vague, chaotic, large world.

I visited museums and galleries in about 30 countries so far, collecting and then mining data, and doing a Comparison Art study. The pile of books and articles on my computer table increases to the measure I study them one by one, since new references provoke my attention towards multiple directions.

What can I bring new for humankind's dowry? A New Art Order?? It looks that nothing has been left for the young artists and writers, but a recombination and reinterpretation of past arts and letters treasury.

There is a circuit of movements in humanities, like the circuit of water in nature, but going in spiral, each time at a superior level. From a "Pre-X" or "X" movement an "Anti-X" and latter "Neo-X" or "Post-X" movements arise, afterwards "Anti-(Neo-X)", etc. and the cycle, or part of the cycle, goes on for ever:

- Pre-Raphaelite → Raphael → Post-Raphaelite [or, from normal to grandeur];
- Classicism → Anti-Classicism → Neo-Classicism → Anti-(Neo-Classicism) [=Modernism];
- Expressionism → Anti-Expressionism (=Impressionism) → Neo-Expressionism (Neo-Ex);
- or Impressionism → Anti-Impressionism (=Expressionism) → Neo-Impressionism or Post-Impressionism;
- Dada → Neo-Dada;
- Paradoxism → Neo-Paradoxism;
- Minimalism → Post-Minimalism;
- Traditionalism → Modernism → Post-Modernism;
- Next, after "New New Painters" (2002 in Prague), would be "New New-New Painters" or "Anti-(New-New Painters)" (?)

I like to invent, experiment, discover new movements, new styles, and to do art in a very different way.

It is believed that in the 16th century, at the Academy of Bologna, Carraci family promoted a theory that each painter should select among schools and teachers and combine their findings into the same artwork. It was called *Eclecticism*.

This is similar to the Unification of Fusion Theories (UFT) in science [Smarandache, 2004], from sensor Information Fusion, used in cybernetics in order to combine

paradoxist/conflicting information received from sensors, in order to get an output allowing the robot, or auto-pilot in airspace, to take a decision by itself.

So, let's promote a generalization of Eclecticism:
Unification of Art Theories (UAT) considers that every artist should employ - in producing an artwork – ideas, theories, styles, techniques and procedures of making art barrowed from various artists, teachers, schools of art, movements throughout history, but combined with new ones invented, or adopted from any knowledge field (science in special, literature, etc.), by the artist himself.
The artist can use a multi-structure and multi-space giving birth to a hybrid art.

The distinction between Eclecticism and Unification of Art Theories (UAT) is that Eclecticism supposed to select among the previous schools and teachers and procedures - while UAT requires not only selecting but also to invent, or adopt from any field, new procedures. In this way UAT pushes forward the art development.
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This book presents a short panorama of commented art theories, together with digital art images using adopted techniques from various fields, in order to inspire the actual artists to choose from, and also to invent or adopt new procedures in producing their artworks.
A mosaic of ideas is tessellated in this (opposed to ethnocentricity) 'globalized multiculturalism' of permanent immigration and mélange of people.
The negative publicity attracts more than positive one, therefore contradicting my UAT will turn out to be benefic. Let's have an open dialogue through arts.
An album or exhibition in only one style/movement is monotonous, so let's do a *TOTAL ART*: in every style and representing any movement.

***Hybrid Art* is based on Multi-Structure and Multi-Space:**

A) Definition of *Transdisciplinarity*:

Transdisciplinarity, as a neutrosophic method in art, means to find common features to uncommon entities: i.e., for vague, imprecise, not-clear-boundary entity <A> we have:
i) <A> intersected with <nonA> is different from the empty set;
ii) even more: <A> intersected with <antiA> is different from the empty set.

B) Definition of *Multi-Structure*:

Let S_1 and S_2 be two distinct structures, induced by the ensemble of laws L, which verify the ensembles of axioms A_1 and A_2 respectively, such that A_1 is strictly included in A_2. One says that the set M, endowed with the properties:
a) M has an S_1-structure;

b) there is a proper subset P (different from the empty set, from the unitary element and from the idempotent element if any with respect to S_2, and from M) of the initial set M which has an S_2-structure;

c) M doesn't have an S_2-structure;

is called a 2-structure.

But we can generalize it to an n-structure, where $n \geq 2$ (even infinite-structure).

An n-structure on a set S means a weak structure $\{w_0\}$ on S such that there exists a chain of proper subsets $P_{n-1} < P_{n-2} < \ldots < P_2 < P(_1) < S$, where '<' means 'included in', whose corresponding structures verify the inverse chain $\{w_{n-1}\} > \{w_{n-2}\} > \ldots > \{w_2\} > \{w_1\} > \{w_0\}$, where '>' signifies 'strictly stronger' (i.e., structure satisfying more axioms).

For example in algebraic structures:

Say a monoid M, which contains a proper subset S which is a semigroup, which in its turn contains a proper subset G which is a group, where M includes S which includes G. [This is a 3-structure.]

C) Definition of *Multi-Space*:

Let S_1, S_2, ..., S_k be distinct two by two structures on respectively the distinct (not necessarily disjoint) two by two sets M_1, M_2, …, M_k, where $k \geq 2$ (k may even be infinite).

We define the Multi-Space M as a union of the previous sets:

$M = M_1 \cup M_2 \cup \ldots \cup M_k$, hence we have k different structures on M.

For example we can construct a geometric multi-space formed by the union of three distinct subspaces: a Euclidean, a Hyperbolic, and an Elliptic one.

Similarly one can define the Multi-Group, Multi-Ring, Multi-Field, Multi-Lattice, Multi-Module, and so on - which may be generalized to Infinite-Structure-Spaces, etc.

{F. Smarandache, "Mixed Non-Euclidean Geometries", 1969}

Examples of Hybrid Art (= multi-structure and multi-space in art):

- Combine Hindu, Buddhist, Christian, or Islamic religious arts into a same piece of artwork (drawing, painting, sculpture).
- Put together Traditionalism and Exotism: the picturesque of Nicolae Grigorescu (painting Romanian peasants), Ion Luchian (florist), Nicolae Tonitza, with oriental landscapes. Or Neoclassicism and Romanticism.
- Handle *cameo* and *intaglio* in the same composition.

According to Webster's dictionary, **cameo** is a carving in relief on stratified gems or shells so that the raised design is in a layer of different color from the background,

while its opposite, **intaglio**, is a carving into a hard material so that the design is below the surface.

- Or a science object + art Object together as an outer-installation.
- Inner Expressionism, based on emotions, and Impressionism, based on careful methods, are opposite to each other. For the sake of unity of contraries and for the UAT, let's design an artwork which half expressionist and half impressionist.

The emotions distort the shapes, perspectives, colors. The careful methods restore them back: simple, bold, unbroken colors. So, the same figure in both styles on the same canvas.

George Seurat (1859-1891, the painting called "Sunday afternoon on La Grande Jatte isle", 1884) and Paul Signac (1863-1935) colored with tiny dots/points of pure color or

discontinuous small strokes (procedure that became known as *Divisionism* or *Pointillism*).
- In my Mail Outer-Art I employed exquisite corpse collages [or better, *montages*] and computer scanning and (un)polishing techniques, without using *artistamps* (invalid artist-designed stamps) and different from classical mail-artists such as Yoko Ono, Eleanor Antin, On Kawara, or Tom Marioni..
`Stricto sensu`, Exquisite Corpse means to subsequently make drawings by many participants, such that the previous drawings are not seen by the next participant since the paper is been folded, then the final result is a collective random-like artwork.
- Drawing a pastel in crayon in a part of the canvas, and the other part oil painting.
- Or memory painting together with natural landscape.
- We thus have, for example, a Magic Realism, hence a mixture of mystery & realism, comprising exaggerated imagery by Paul Cadmus and Ivan Albright.
- What about a modern approach of Medieval and Antique Arts, or an anti-aesthetic interpretation of the Aestheticism?
- How to combine the Pop Culture with Rembrandt and Raphael? Or Disney with Leonardo da Vinci? Or the violent art with naïve artists? Would that be an out-of-mind Mind?
- Egotism and Collectivism interpenetrate.
- Feminism should be counter-balanced by a, let's say, "Masculinism", since today's society seems to give more rights to women in children custody battles, in families (since in Western family the woman leads the man, so we return from patriarchy to a stone-age matriarchy).
- Bauhaus synthesized architecture, sculpture, painting integrated with technology and science.
- Compare Joan Brown's nudes with Wilhelm DeKooning's nudes.
- Mix salon painting with postmodernism.
- Painting by Sorano, which looks like a sculpture.
- Navajo Indian art in a Post Modernist style (see what hybrid-hood) at artist Elriggs Allen from Gallup, New Mexico.

Outer-Art is eclectic in nature. During the whole history of humankind, from pre-historic art (some critics call it *Primitivism*) to contemporary *Avant-Gardes*, artists tried to shock and even affront the public by any mean. We make an inventory of some art theories, styles, ideas in order to select the worst in the processing of outer-art creation (placing them in the wrong place).

The *superposition* of many art works, as that of many vibrations in physics, produces an outer-art work whose parts: Subject, Expression, and especially Form are functions of the previous ones, without keeping any proportionality. And the Form has five elements: Line, Color, Shape, Texture, and Space, which become, in their turns factions, of the original art works.
All these associations end up in unions & disunions…

The *classical* artistic guidelines, Repetition, Variety, Unity, Balance, Harmony, should be entangled. So the Visceral and Cerebral principles. And the Time, Space, Consciousness correlation.

What are the rules in art? I want to entangle and encroach upon them!
But how to violate the outer art rules when it has no rule!? Is this self-abusive?
To be rejected by the mainstream is not an offense, it is normal to be abnormal.

Are, for example, the forgers of Matisse artists, non-artists, or outer-artists?

Can outer-art be an *Abbazzo* [sketch, preliminary drawing] for future traditional art?
We may use a technique *Alla Prima* [at the first] for any outer-creation, somehow not even that since we can pick a creation up from the near environment. No polishing, erasure, or completion later.
Since it is the spontaneous manifestation of the subconscious, it can serve as an *outer-art therapy* for curing mentally and physically disabled. Discharging their souls from the tension which is released as the pressure of a volcano. All their fear is laid down on canvas…

Robert Motherwell's "ordered chaos" paintings, within *existentialism*, emphasizes much subjectivity, individuality, and free will. But existentialism preoccupied more writers such as Søren Kierkegaard, and philosophers such as Jean Paul Sartre or Albert Camus, than artists.

Tessellations consist of repeated patterns. Let's experiment with outer-tessellations than utilize repeated asymmetric or anti-symmetric tessera in 2D artwork, or analogously in 3D.

The *fauvist* side of outer-art focuses on large spots of color rather than geometry, and embraces quotidian objects found in society. How would a Henri Matisse or Georges Rouault, Maurice de Vlaminck, André Derain, Georges Braque and Raoul Duffy look like in their outer part?

Theorem Painting relates to a formula or expression (actually with stencils) for home decoration in 1800s.
Today we can make computer programs with input parameters such as: colors, lines, shapes, and output: an artwork.

"*Outsider Art*" is a concept curated in 1972 by British writer Roger Cardinal, but Outer-Art is not the same.
The first distinction between OUTER-ART and Outsider Art is that OUTER-ART seeks the ugliness, while Outsider Art seeks the opposite. OUTER-ART is intentionally ugly, wrong, impossible, and done by accident. This is done by people with no talent. Outsider Art is intentionally beautiful, good, but done by unqualified and unschooled people, but with talent - I mean people who have some hobby or passion for art. So the outcome of Outsider Art could be unintentionally ugly. I claimed that in OUTER-ART

we should learn to love what we don't normally love, thus to change our feelings in opposite direction. From this anti-manifesto I understood that what is ugly for somebody might be beautiful for someone else... that happens in life...
Outsider Art is done by persons outside of the mainstream, including either *Folk Art* or painting of dreams, fantasy (*Memory Painting*), inmates, and schizophrenics, paranoiacs.
Actually it is Jean Dubuffet's *Art Brut* ["raw art" in French], who collected works by naïve artists, children, mentally ill and in 1945 opened a large exhibition.
Individual *psyché*, unaltered by professional training, manifests in Naïve Art with much detail and small depth.

See Fred Martin's curious *pedagogy* at the San Francisco Art Institute: not using books neither any list of publications in teaching art history!

Outer-Art is against *institutionalization* of art, against "bossism" (nice word!) in art, against established order (like a petrified forest where we can't bring anything else any longer). Let's fight for a New Art World Order!
The hierarchy in art is made by powerful art critics or historians, and journals, and museums… and not necessarily upon merit, but according to the international manipulation of tastes, ideas by bias mass-media, and to the international traffic of influence, certainly, behind the scene –
that's why we remain outsiders or outers...
Yes, I am against *BOSSISM* in art, bossism promoted by some ones pretending they have the right to do so [because of their cultural positions], and extended by others through ethnic/political/religious/financial reasons. That's why people invent new movements: because they revolt against the previous masters, because they want to be original, because... Bossism in art is a kind of
cultural terrorism!

But the *tyranny in art* is still kept up by "influential/official" critics and journals and institutions, that unfortunately exercise a kind of totalitarianism/dictatorship in this filed. They also ignore the poor countries' artists and their works.
- Why complaining of the great need for a fight against tyranny? I was asked in the Outer-Art Yahoo group.
- This is a remnant from my past, years 1979-1988. Then a miserable life in a political refugee camp in Turkey, 1988-1990. Have you ever been prohibited to publish, to go to a conference, to travel, to have a job? I was! You didn't feel the tyranny, did you?
We should defy those who detain the artificial power of deciding what is good or bad in arts (that they do according to their own interests!). Neither "*indifferentism*" nor "apathy" towards them.

Can you try to love what you don't normally love? I did, I do... this is outer-art...
I *nonwrite* and *nonpaint* because I have this hobby in my blood, although I'm not talented for painting like you!

Van Gogh sold, during his entire life, only a painting, and today art dealers squeeze millions of dollars from each of his paintings.

In conclusion, Artist's Life starts after s/he dies!
Hence, be happy, maybe after your death your paintings will worth billions...

Tonalism was influenced by the climate's haze and fog in Northern California. Its characteristics are: subdued tones, harmonious and somber colors, serenity and calm landscape without humans, emotions, mood. Tone/Tonality is measured in the degree of light that colors reflect or absorb.

The *aesthetic* of Outer Art is unaesthetic! The intent counts.
If do an ugly art, you're an outer artist. Outer Art is upside down.
What did Johnny Rotten said: "we're the flowers in the dustbin", not talking about Charles Baudelaire's "fleurs du mal".
The simulacrum should be as wrong as possible! The discovery never ends... Investigation goes on for ever…

The outer artist creates things than can NOT be purchased, reproduced, sold or requested for exhibition by a museum.

Outer Art means garbage art, be happy! Outer Art should be contiguous (adjacent), but free human spirit.
Creation under stress, under fever, under angry, post-trauma, after incest, etc.

Donald Kuspit explored perversion in art.

Yes, the *attitude* towards art or outer-art counts, the experience or lack of experience. The beautiful becomes less beautiful after a time because of common-ness.

Modernism (1860-1970) reversed the Catholic Church and historical themes (especially Narrative Art telling stories from the Bible and facts from the Classics) to contemporary life subjects of the middle class, and leaned upon industrialization and secularization. Many (sub)movements flourished within.
As a prolongation, in *Po Mo* era (Post Modernism) a furniture, for example, became a sculpture. Each new movement, or art school, starts through defying the previous works, so did the postmodernism with the 19-20th centuries' bohemian creators. Now, Po Mo-ists are more money-oriented than their predecessors.
Herein, *Semiology*, the science of signs and their laws, developed by F. de Saussure and C. S. Peirce - with its signified and signifier -, *post-structuralism* and *de-constructivism* played a pregnant role. Conceptual Art was also based on semiotics.

On previous movements' tree other movements budded.

Malevitch painted just simple… squares!
Jasper Johns used the *simulacrum* in art.

In Conceptual Art. the distinction between *art itself* and the *history of art* is confused,vague...

Duchamp made a joke of da Vinci's Mona Lisa drawing her a… moustache! *Ecce Home!* Mona Lisa's eyes appear to follow the viewer, phenomenon named Ubiquitous Gaze, similar to the deception of the eye [*Trompe l'Oeil*, in French] by William Harnett and classical Greek artist Zeuxis, whose painted grapes looked so natural that birds tried to peck them!
Mocking on previous art started with Dada (1916-1924) which also used irrationality, sarcastic expressions, Found Objects and Found Art (besides Marcel Duchamp, were Jean Arp, Francis Picabia, Max Ernst).

Museums of images in motion (Gerry Louis, USA).

Crespuscolarismo is a literary movement joined by Aldo Palazzeschi.
Ars poetica is someone's concept, someone's idea about art.

- *Orphism* – in painting, 1911- dissolved lines and edges; intensify the color; Robert Delaunay, Patrick Bruce, A. B. Frost, Franz Kupka.
- *Purism* – in painting, 1918; two painters: Amédée Ozenfant, Charles-Edward Jeanneret (Le Corbusier), the movement lasted only seven years, clarity and objectivity; the end of pleasure in art, but the supremacy of joy.
- *Vorticism* – 1914, England; they published a magazine, only two editions, first in 1915 and the second in 1915, Wyndham Lewis, Roberts, Edward Wadsworth. The name of the movement comes from the word vortex, intensive.
- *DE STIJL* or *Neo-Plasticism movemen*t 1917-1931, by Piet Mondrian & Theo van Doesburg (painters), Gerrit Tietveld (architect); they published manifestoes, and committed to primary/essential colors: yellow, blue, red; vertical and horizontal power of the lines; and abstraction.
- *Neo-Platonic philosophy* of the mathematician Dr. Schoenmaekers – The Principles of Plastic Mathematics".
- *Suprematism* – it was almost one-man performance: Kasimir Malevitch (1878-1935). It appeared in Russia in 1913, to express "the metallic culture of out time" to create new realities, straight line, the square was the basic suprematism element. In 1915 he painted a black square, then a grey one.

The same painting displayed on various positions in a larger tableau [Archimboldi's model].

The *Selariu Supermathematical Functions* generate 2D and 3D scientific art that resemble quotidian shapes and objects from a geometrical perspective (*techno-art*).

There is no clear frontiers among art & letters movements/concepts/ideas/schools, hence not even between so called "*good art*" and "*bad art*", neither between "art" and "outer-art", or between "art" and "non-art", or high art/style and low art/style, lowbrow and highbrow arts, or aesthetic and unaesthetic, harmony – nonharmony, between "inner" and "outer" arts, not even between 'art form' and 'art content'.

Their delimitations are fuzzy, or more general neutrosophically from a logical point of view, which means that there exist banners between a concept <A> and its counter-side <antiA>, banners which have common characteristics of both <A> and <antiA>. And similarly between <A> and <nonA>.
According to *neutrosophy*, which is a generalization of *dialectics* in philosophy,
<antiA> is the opposite of <A>;
<neutA> is what is neither <A> nor <antiA>, i.e. the neutral between <A> and <antiA>;
while <nonA> = <neutA> ∪ <antiA>, i.e. what is not <A>.
How to intentionally do a bad art? When the definition of "bad art" is an art intended to be good, but fails…
Is a boring art necessarily bad?
Anti-Art was a rebellion against conventional forms and theories promoted by Marcel Duchamp in 1914. Such ideas aroused to F. Picabia (1879-1953) too.
But today this term of anti-art slowly transformed into another form of art. So each time when a new theory or movement occurs, it is a kind of partially or totally *new anti-art*, revolting either counter a particular style or movement or school, or counter all previous ones. That's Avant-Garde, which shocks the traditional and lazy bourgeoisie! 19th century *Bohemianism* defied too bourgeoisie and intellectual philosophies.
Analogously the Art Brut [= *Raw Art*, in French], coined by Jean Dubuffet in 1945, got bored with the Academic Art style and people, and faced his passion for children's art, mentally ill's, naïve's, or isolated guys'.
How should we *axiologically* measure the value of a canvas, painter, artistic theory?
There are many schools and movements hard to distinguish from each other, and sometimes the difference in style could be… just the artist's signature in the corner of the canvas! So, the delimitations among art movements are in most cases artificial…

Lowbrow Art, coined by Robert Williams, has roots in 1950s popular street culture, underground artists, with alternatives creations, often very violent and sexist, Sci Fi posters, pinups. It is close to outer-art, and opposed to the *Highbrow Art* which cultivated the pure *pastoral* painters and was represented by world famous Picasso and Matisse.

Outer art is my hobby. Can art become a *persona nongrata* when crossing the line?
How should an artist behave as a nonartist or create a moronic art?
Dix and Groz depicted degenerate individuals.
Oldenberg explored *non-art objects*.

Mr. Coleman from the Outer-Art Yahoo Group exclaimed about Outer-Art:

- We don't want to sell, we want to make things so ugly and crappy that no one would love them, not even us.

FS:

- This would be the absolute outer-art. But, because of subjectivity, you might find someone who loves the ugliest painting at all!
  Here there is an aphorism from Buddhism, "suffering is good", while a friend of mine from Netherlands, Adrian Rezus, reminded me a French proverb: "il faut souffrir pour être beau" [one has to suffer in order to become beautiful].

Mr. Coleman:

- Is Good Art necessarily interesting?

Analogously the *non-linear music* by Stephen Sondheim (without linear transitions from a sound to another).
John Cage wrote a musical composition called <4'33"> which requires that the interpret will seat at the piano without moving for 4 minutes and 33 seconds (in perfect silence).
He's renown for the *music of changes*.
While Eric Satie composed a piano piece, called "Vexations", that repeated same phrases for hours!

Ad Reinhardt painted a tableau completely black (a square of 60 in X 60 in) in 1960: "*Abstract Painting*".

What about inversing the *parergon* image role in a canvas and making it from secondary to a focus point of the viewer? So attracting the eye's retina towards a corner of the canvas instead of the middle?

Is it needed today a *Photo Realism* when the photography is so widespread?

Anamorphous means to distort an image with an optical system, such as curved mirrors for example. In order to correctly see we have to regard it from a specific angle. Samuel Van Hoogstraten in the 17th century combined anamorphic images with fine art and created an apparently larger work (he called this *Perspective Box*).

I was dying for artistic movement, for all kind of "**isms**", just eager to learn more and more. For *experiments* in arts

According to Daniel C. Boyer, artist Francisco Rivera Rosa "painted" with coffee on paper, and coined the term **Arfé** [= art + café, in French]; also Pierre Bettencourt painted with coffee beans and egg shells.

I painted with my own blood licking from nose, with jam, with leaves, with cake, oranges, and strawberry my favorite fruit.
A lady painted with her menstrual blood on wood and with urine; she offered to send me a such… gift. So, let's pee on pieces when needed.
I like (!) her canvas with menstrual blood... it is new for me, I don't have period unfortunately, to paint with... my wife once said that my period is from my nose, which is true, almost daily hemorrhages. I already did painting with my bleeding nose... and with vomits…
An *anti-aesthetic* attitude made Piero Manzoni (1933-1980) who conserved his shit in a can, labeled it 100% artist's shit, and… sold it!
But a petrified shit of a pre-Colombian Indian and of an Egyptian Pharaoh, would be extremely important for science to research their nutrition habits.
What about the "spit/saliva" of a Western Influential today (for future political studies!)?

Cris Ofili created Holy Virgin Mary, exhibited in Brooklyn Museum of Art, and succeeded in infuriating the clerics, since he employed a vagina from some pornographic magazine and the elephant dung as… parts of the saint Mary...
It is now a *fashion* to affront public opinion and bourgeoisie's sentiments or faith in order to achieve the media fame!
In 1993 Ofili had included among other materials shit in his paintings.
What about animal's excrement on canvas?

We are all first outer-artists, i. e. mathematicians or truck drivers maybe (artist Frank Lobdell was temporarily a truck driver). Then a critic or (h)art historian comes and picks Mr. X up from the non-artists trash and installs him/her into another trash of so called "modern artists" - because that's what the critic wants or he believes to be right.
Everybody starts as an outer artist and finishes as a good artists, but there are exceptions of outer-artists who remain… only outers!

Don't go by artistic dogmas learned in art classes, but against them.
I was a little shy of being too shy in art…

Feather Art from Nasca culture (100-600 A.D.) was a pre-Inca culture, arising in Nasca Valleys (actual Peru), and continued by Wari culture (500-900 A.D.); feathers from various colorful birds were knitted.

Ancient Egyptians used *Egg Tempera* which is a mixture of egg yolk, pigment, and water for paintings. Then the oil was introduced in the 15th century.

Earth Art requires huge work on land, sod, grass. It started in 1968 with Robert Morris utilizing a pile of dirt, and Robert Smithson who filled some boxes with rocks. Some projects demand enormous effort, for example carving the American presidential portraits in Mount Rushmore by Gustom Borglum, or wrapping the Australian coastline in 1969 with plastic and rope by Javacheff and Jeanne-Claude Christo (packed objects).
Ephemeral patterns (art) in the snow by Dennis Oppenheim.
But some earthworks are criticized of disturbing the nature and upsetting the ecology.
Earth Outer-Art takes the work done by nature, such as Volcanoes, Storms, Hurricanes, Tsunami, Earthquakes, etc. as Found Earth Outer-Art, but unfortunately destructive art.
Let's say volcano Krakatoa in Indonesia, Hurricane Katrina in New Orleans… see how impressive destructive earth outer-art they did! Or the falling of a meteor on planet Earth, creating big craters as work of natural art. Thomas Cole, in the 19th century, believed that nature was created by God, who is an Artist.
Catastrophic Outer-Art at a large scale is that inflicted by atomic bombs, as those at Hiroshima and Nagasaki! Or inflicted by Weather Modification Weapons…
Room Outer-Art would be the arrangement of ordinary objects by ordinary citizens in ordinary rooms.
Temporarily *Water Outer-Art* is formed by the water waves, *Sound Outer-Art* formed by invisible sound waves – both as *Objets d'art*.
The *cosmic outer-art* of the Solar System, or of the Galaxies, or of the whole Universe – as a complex structures.

In order to burn the barriers between life and art, the Environmentalists (late 1950s) designed large group-of-objects artwork so the viewer goes inside and not only look at it.
In UAF the viewer is part of the artwork.
Andy Warhol did a room full of floating pillows that people walked among, while Mark di Suvero built from junk a big construction that people could climb on.
I fancy a canvas-sculpture that people looks at it and then enter into the painting. Embracing Environmental Art and Earth Art we can get *Environmental Earth Art*.

Marcel Duchamp, a *Dada* artist, placed on a stool a spinning bicycle wheel in 1913. This ordinary assemblage moved in an exhibition acquired… artistic value! He called this prank… sculpture, which is a form of *Kinetic Art* since incorporates movement. Others proponents of Kinetic Art are Alexander Calder, George Rickey, Yaacov Agam.
Kinetics is a branch of mechanics which studies the laws of physical phenomena based on the matter movement, so Kinetic Art includes, besides motion, changes of colors with time, which are brought by:

- magnetic, optical, mechanical, electro-mechanical and electronic systems;
- flow of liquids and chemical reactions;
- changes with time occurring in objects are either random or programmed or responsive to some stimuli (for example to the frequency of a sound or to the characteristics of alpha brain waves);
- changes due to slide projections, cinema, or television techniques;
- changes of luminosity: projections with laser, screen displaying images, computers, vibrations of tables;
- *holography*, which is a procedure of registering spatial image using laser' light, becomes a medium for art as well;
- there exists, for example, audio kinetic sculpture;
- radios, cybernetics, automata are employed in art.

Animal Art. We see on TV monkeys painting with their paws or elephants with their trunk. What would be the likes and dislikes of an animal in art?

- Homeostatic systems – structure composed of complex components capable of movement, but that are placed in an inert state. When tripped by external intrusion, the system generates movement, but seeks to regain its equilibrium and return to its inert state.

Pictorialism was a movement in photography which tried to make a unique photographical image to look like a painting (end of 19th century – beginning of 20th century); represented by Constant Puyo (1857-1933), Edwards Weston (1886-1958), Ansel Adams (1902-1984).

Penelope Rosemont mixed oil paint with water on her canvas.
Andy Warhol repeated the figures.
Photography through grillage.

Founded in 1927, **artificialism** was a Czechoslovakian movement that opposed the artistic naturalism.

Based on optical illusions and optical principles **Op Art** (abbreviation of *Optical Art*) was coined in the 1964 by George Rickey, but its roots are in the German Bauhaus School (1920s).

Performance Art is merely associated to Body Art, Fluxus, Happenings,
and consists of scenic events by artists for closer communication with the public. Among initiators Anna Banana (nice… scene name!), Rebecca Horn.

My *oUTER-gRAPHs* are not like Keith Haring's or Jean-Michel Basquiat's street graffiti art, but computer happenings. My old PC created them by mistake. See, sometimes it is good to have a bad tool!

I thought at making ugly art (not *Plop Art*, but appealing), I thought at selecting from the waste basket the worst,
incomplete, in-aesthetic pages, not necessarily rat work, and present them as outer-art.
My ugly art is nice.
I bet you, as a traditional painter, you'd not be able to be bad...

The *conceptual art* is based more on posting/displaying information/ideas than on (really) showing art work, but it is not outer-art.
Okay dock, let's approach and mix the "conceptual art" with "outer-art": i.e. give wrong, tricky, puzzling information on some paintings. We call this new style: "conceptual outer-art". It is devoid of content specifics and ambiguous.
In conceptualist art Joseph Kosuth considered the photography of a chair + the real (from photography) chair ["One and three chairs", 1965] whose shadow is visible.
Painting with words (the definition of "painting" from dictionary, that's all!): Joseph Kossuth, "Art as Idea as Idea", 1966.
Conceptual Art, or Conceptualism, also called Idea Art, relates on text and information rather than on image, and asserts that art should exist for the sake of the art. It was, of course, an opposition to the commercialization of the Pop Art (also called Gag Art) and impersonality of the Minimalism.
It evolved to *Video Art*, Earth Art, and even Performance Art so the field broadened wider.
Joseph Kosuth (1969) excelled in this direction.

Pop(ular) Art depicted commonplaces in mid 1950s and used mass production objects in art, where Andy Warhol stands out with his Campbell's Soup Cans, and others with repeated and diversified portraits of contemporary stars, such as Jackie Kennedy, Elizabeth Taylor, Marilyn Monroe. This was a reaction against *Abstract Expressionism*.
I was particularly impressed by artists Roy Lichtenstein and Jeff Koons

Filippo Marinetti's 1909 *Futurism* focus on machine and elements of the future (technology).

Programmed repetitive photography, from a fixed point ("*photographic-novel*", Mugur Grosu).

Everything is possible in art, the impossible too! [my favorable paradox].

Ripley's Believe It Or Not.
I want to tell you a true story that I read in "Ripley's Believe It Or Not!", an old edition. An American publican, in the nineteenth century, asked a painter to make a large ad for his firm and post it outside of his store, telling the clients that: "Here we are selling the best cigarettes". But the painter, because he hated the publican and he knew the publican could not read or write, wrote on the ad: "Here we are selling the worst cigarettes"! Well, next days the publican had a fantastic record of clients buying cigarettes from him!! This is outer-art, isn't it?
Even more exactly: this is conceptual outer-art, what we talked about before.

This is a common paradoxist style: titled "Untitled" (Mathias Gruenwald with his painting titled; Untitled, 1992-1995.).
Non-poetical poem. Anti-war war!

How is that to be outer of out or inner in? (Coleman)
Contraries attract and reject themselves in the same time in order to neutralize, like positive and negative charges, like man and woman. Contradictions give birth to new reality, they are engine of discovery. In arts the same…

Print/paint on transparencies in many colors, then overlap them to get multi-images, scan them.

Exposition with music (in Paris).
"Imaginary Museum" (A. Malraux);

Drawings on a wrinkled paper (Toma Roată), or on poor matter.
Paintings by Salvador Dali: "Venus with drawers", "Homar clock".
Sculptures made of scraps or garbage (Tengali).
Sculptures made of ordinary objects, fruit's peels, cardboard, strings (Joseph Boyz).
Electronics works (Steve Willats in London);
Ecosystems in art – isolating actual (biological, chemical, physical) systems of nature and placing them in an art context (Alan Sonfist did).
Underestimating construction (George Brecht).
Subversive constructions (Ben Vautier).
Object-collages (by Joan Miró, 1928).

- Phenomenology – philosophical, idealistically doctrine which studies conscience phenomenon's through the prism of their orientation and of their content, not taking in consideration the real person, of his concrete psychic activity and of the social medium. Hegel: The conscience is first and then the existence; tries in

rational mode to describe the process of the development of conscience. This can be extended to *art's phenomenology*.

- Martin Heidegger - "The Origin of the Work Art" - Nietzsche said "God is dead"!
- Edmund Husserl gives (the movement) phenomenology (1858-1938).

A way of painting [from Mexico, Peru, Bolivia]: spray colors on white cardboard using no brush; make several signs (to dry the paint); rub with paper or cellophane on the painting; then with a teaspoon/knife make traces on the paper; put objects or paper over painting on which spray again (to cover a zone which you don't want to be colored); keep a paper vertically on the cardboard to trace lines;

Art Deco(ration) was generated by the "machine-inspired geometry" in 1920-1930.
Neo Deco movement, initiated by Hisashi Otsuka (Japanese living in Hawaii), which combines the traditional with the modernism: the modern woman emerges from the past time limitations by pinpointing the feminine mystique (meticulous, stylistic); around 1990.

Sculptures in/on leather (Chan Liu Miao, Chinese).
Painting over various common objects (Tom Haas did over a rainbow).

Beverly Carrick (Santa Fé) with her famous "Sun set" (tableau, lighted by a bulb with various intensities, giving the impression of the sun, from high light to low light as the sun sets), 1999.

Create special paints (mix oil with substances; Leonardo Da Vinci did).

Intellectualism (Caravaggio, painter, 1578).

Colored cuts with the scissors and applied on great painting (Henry Matisse).

Installation art means an oeuvre made of arbitrary elements, organized in a given space.

"17 acts with Piet Mondrian", producer and scenography: Horatiu Mihaiu – inspired from Mondrian's tableaus; he proposes to the public to contemplate 17 Mondrian's tableaus; the epic is missing; it does not present language barriers, has a modular structure, therefore it can be presented in short versions.

335 personages in the "Family's Chronicle" by Petru Popescu, 3 volumes, 1500 pages, 1957.

Op(tical) Art used the optical illusions and principles, interacting colors and lines.
Herein we can overlap effects by placing in front of an object another object.
A painterly technique occurs when the forms are given by color regions not by lines.

Papiers collés (=*collages*) were employed since the beginning of the twentieth century in France. Originator of the collage was Juan Gris.

Shape, Lines, Colors, Light/Shade are major components of the artwork.
Non-Objectivists (or Pure Abstractionists) reduced the objects to their essential forms. The best one is Constantin Brâncuşi. See also Wassily Kandinsky, who tried to stimulate feelings from abstract images to viewers [Der Blaue Reiter = Blue Rider, 1903].
Non-Representationalists (as subgroup of Abstractionalists) relied more on distortion.

The division and subdivision and sub-sub… of ideas/concepts continues,
and so the mixture and re-mixture and re-re… of ideas/concepts.
Such we have: culture, subculture, sub-subculture, …
or say abstract expressionism, abstract impressionism, abstract figurative, etc.

Art Engagé en outer-art.
Outer-art for the sake of… art!
Is art useless? Bauhaus teachers tried to reconcile utilitarianism [pragmatism] with aesthetics-ism in architecture. But utilitarian objects are also used in modern sculpture.

New Art (*Art Nouveau*) prevailed between 1895-1905 in applying artwork using organic forms to ordinary objects. In Hispanic communities it was labeled *Modernista*.
New Outer-Art ??

Intuition, Irrationality, Randomness rise in Automatism as technique involved in Dada and Surrealism. Art work is created unconsciously.

Instead of an *École des Beaux-Arts* [School of High Arts, 1648-1663-1793], among the styles included herein Romanticism, Renaissance, Baroque, let's study their opposite, and establish an *École des Mauvaix-Arts*, since between them there is not a clear separation, everything is subjective in humanities and creation regarded from various angles produces various conclusions, even contradictory.

Yves Tanguy used contours that resemble the plants and animals (*Biomorphic Art*) rather than hard lines, kinship of Organic Art which concentrated on non-contrived beings. In Amazonian area (Brazil, Ecuador, …) indigenes make art crafts and textiles (embroideries) from seeds, plants, and from shells/bones/skin of animals.
Carving diversified in unstable material such as *Butter Sculpture* (Carolyn Brooks in 1876), *Wax Sculpture*, *Ice Sculpture*… and *Chocolate Sculpture* for children's candies.
Paraffin, Carnauba, and Candelilla are used in Wax Sculpture, but it is not durable because wax melts at less than 100°C.

Upside-down caryatids supporting as columns which support an entablature.

From Stone Age *Cave Art* to contemporary *Electronic Art*.

Imagism based on individuality and against High Arts in 1960s in Chicago.

Classicism relies on ancient Greek and Roman styles.

A reaction against *control of art* expression and against Nazi censorship (*CoBrA*) was initiated by Carl Henning Pedersen, Pierre Alechinski, Karel Appel using saturated colors, primitive art, and violent appearing work.
An out of Western-dominance style engendered the Primitive Art, according to Michael Delahunt. Sacred Art is still practiced by Indians, most of them employing totems (with animals or plants considered as protectors of tribes).

Computer/Digital Art connects humanities with sciences. It is possible to program inconsistent, chaotic styles.

The Immaculates conveyed a good order, clean cut, simple forms, flat colors, precision, that was named *Precisionism* (or *Recisionism*).

Art demands a convergence of divergences and subtleties of forms.

A photographer can modify an image after initial capture, or can shut the object using various perspectives or luminosity in order to change its appearance.
Painted realism has wormer objectivity than photograph realism.
Painting is akin to poetry, photograph to prose.

The effect of the rain on a painted canvas (Yves Klein).

Display the traces left on a wall by a painting (Alexandre Guriță).
The ugliness represented as being good (AG).
The passage from the aesthetics to ethics and the evolution in art.
The art is proportional with the measure of being, of development, of being; (AG).
Art sans oeuvre (AG).
The oeuvre is your life (AG).

Schwitters used tramway tickets and valueless German currency.

Yves Klein opened an empty… exhibition! "Art is you!", he told the visitors.

oUTER-aRT [=OA]should be:
- non-representational art;
- disengaged art;
- relegated, enfeebled, incomprehensible work;
Informal Art.
Neither amateurish painter nor nonpainter.
I am sure my tastes are different from yours, but it's okay.
I did not go to an art school because I don't like to follow any rule in creation.
The beautiful is represented ugly, and reciprocally.
Who said that all is art, Fluxus artists?
Controversy dialogue brings progress.
- the *contrapposto* pose of the art;

If for *Realism* there is a corresponding *Corealism* (Nick Swider), then for outer-art there should be a *co-outer-art*.

- under-painting and under-drawing;
- overlapping, overdrawing, overpainting, overcarving;
- pre-art;
- consider an anathema to all movements;
- art which is self-destroying;
- intentionally damaged art;
- self-degenerated art;

Ideas of Art:

- an article of science nicely framed as a canvas;
- a poem, a short drama framed as in a canvas;
- using a Fan Brush for fast colors;
- don't fettle extraneous material in ceramic and sculpture;
- inside of the outside mainstream;
- drawing/painting on foxing paper;
- an outer-artist is like a garzone (apprentice) for the artist;
- outer-art is a kitsch (unsophisticated attempt) of art, or "rearguard" art as C. Greenberg deduced;
- art full of lacunas;
- we now live *La Mauvaise Époque* unfortunately, *La Belle Époque* is long passed away !
- *hors art*!
- a latent art!
- art of marginalized, discriminated minorities;
- I love these guys who oppose the dictatorship of the mainstream…
- the form should be informal (doodled);
- eccentric art;
- no main theme, rather parergons, but unlikely Jan Wermeer;
- auto-parody!
- outerly stylized!
- topographical outer-art (distorted maps);
- using yellowing old oil paintings as a style *per se* in outer-artwork;
- try building an outer-artwork with many vanishing points, instead of only one point where parallel lines seem to meet - as a fugue musical symphony – feeling that the outer-artwork pixels converge/run in many directions simultaneously, hence per total it diverges… Thomas Cole, in early 19th century, had vanishing points in many parts of his canvases;
- outer-art is deception/trick of the art!
- drawing/painting on (non-flat) 3D surfaces;
- *chaoticism*.

Can you see beauty where it is not? Can you see beauty in the ugly art?

Transitionalism, as a spatial art, transforms an image or perspective into another one, while Outer-transitionalism can gradually transforms an image/perspective into its opposite.

In Medieval and Renaissance periods Christian Churches employed *triptychs* in Altars, which were a three-part religious artwork, most of them on wood. This would be an impulse to construct an *n-part artwork* (as a book of thick planks/boards).

Outer-Art as an *Esquisse* (preliminary sketch) for further artwork.

Paul Feltus depicts the representational (synonym of naturalistic) in his *Figurative Art*.

As an extension of Pavel Tchelitchew (1898-1957)'s Double Image, we proposed the usage of n-uple Image, as a multi-perspective, where an image appears in n places in the same work. We can give it a Dynamic Symmetry.

Women protested against being *Sex Objects*, and in 1985 Guerilla Girls was set up by a group of females bearing masks so they could not be recognized. Their book was titled "Bitches, Bimbos and Ballbreakers" (2003)!

Famous for distortion, due to a physical defect, was El Greco, whose portraits were elonged, then the *Mannerists* and Surrealists.

Aubrey Beardsley's *Decadent Art* drawings were not really "decadent", since they were concerned with beauty, while the subject was neglected.
Decadent Art was referred to as *Aestheticism* or *Fin de Siècle* too.

Involuntary, automatic, immanent art arises from *Action Painting* (just dropping the paint on canvas as Pollock did) or in Coulage (molten material poured into cold water).

Academically untrained or self-taught artists produced *Folk Art*, outside of the controlled mainstream. Associated with religion and myths, some folk artists pretend to experience visions or voices, as the Oracle of Delphi – that's *Visionary Art*.
The sculptures posted in public spaces, are often called *Public Art*.
Rococo in 18th century is regarded as furniture and architecture for aristocracy at leisure, with pastel colors, curvilinear forms, tortuous decorations.
While *Regionalism* means art from a particular region, and in U. S. it rebelled against industrialization and against European experimentations. We assist at Artistic Wars among ethnics, ideas, and styles …

Foreshortening gives the illusion of 3D to a 2D artwork. Inversely, from a 3D object to look like a 2D flat image.

The form (shape, size, color, scale, lines, etc.) dominate over the content in the Formalism.

Claude Monet (1840-1926) led the *French Impressionism* movement concentrating on color/light changing effects. The paint was thickly laid on canvas (procedure called

impasto). Post-Impressionism was dominated by Paul Cezanne, Paul Gauguin (so exotic his Tahitian scenes!), and Vincent Van Gogh, who came back to the form.

Pablo Picasso and Georges Braque revolutionized the Art with their *Cubism* in the beginning of 20th century, which is divided into Analytical Cubism and Synthetic Cubism (see herein Metzinger's). *Multi-perspective* and *Geometrism* were its main characteristics.

Chinese painted with the brush, not with the palette. Chinese also, at various times, applied paint with their fingers.
At Window Rock in Arizona I saw Sand Painting done by Navajo Indians, and used for religious rituals as bearing healing powers, according to the Medicine Man. The paintings were 2-8 cm thick and built from materials as sand, pollen, plowed petals, rocks.
Day Glo Colors co. did *Fluorescent Paint* (with synthetic pigments which create glowing luminous colors).
Wolfgang Paalen used smoke or flames to make impressions of paper (called *fumage*).
Art should be fun, said Norm Magnusson, and founded the *Funism*! G. Saia, R. Gabe, and M. Tims liked to make fun of contemporary art and of the mainstream, so they ignited a *Miss General Idea* movement in Toronto (1968-1994). I subscribe, it is good idea to offend and contradict the mainstream!
Vardea Chryssa's Plexiglas boxes launched in 1962 the Neon Sculpture, employing neon and fluorescent light. So science and technology came into the help or arts. And vice versa, with the Nose and Tail Art of imaging noses and tails of aircrafts.
Laser painting/sculpture should be next.
New Wave's artists T. Otterness and J. Ahearn got tired of artificial galleries and moved the exhibitions in *alternative spaces* such as a massage parlor or the so-called P.S. 1.
People invent-invent… experiment-experiment… indefinitely for the sake of novelty!

Avant-garde art expositions employed multiple objects randomly arranged; warm surfaces, scented sculptures, wet.

The *Eatery Art* was an artistic exposition of cuisine objects, wines, food, by Daniel Spoerri, in Germany, 1971.

Édouard Manet, Vincent Van Gogh, and Jackson Pollock pioneered the *Gesturalism*, which reflects the gestures of the artists in doing his artwork.

Walter Ufer (1876-1936) manipulated brilliant effects of light in his *Glare Aesthetic*.

Graffiti [=scratch, in Italian] is part of Folk Art done by kits on streets and buildings!

Fluxus was more a street spectacle in the 1960-1970, including mixed-media, guerilla theatre, electronic music.

The movement was anti-cerebral and a smidgen anti-intellectual anarchic idealist stance and argued against conventional embodiments for the work of art, such that Fluxus monuments fall between the artistic and bibliographic.

Techno-Art is specialized in design.

Cyber-Poets and *Cyber-Artist*s are exponentially growing in this Internet Era. I admired Tamara Lai's pastiche of English/French texts and imagery with virtual relations, ephemerality, anamorphic space, syncretism, while Alan Sondheim emphasizes on body, language, and interiority. *Cyber-Critics* were born too (Alessandro Ludovico, Florian Cramer, etc.).

Synesthetic Art = art that produces a secondary sensation as when some colors evoke specific smells.

Feeling art beyond our senses, with a sixth extra-sense, due to the fact that sometimes we like something without knowing why!

Concrete Art was not based on nature, but on geometry, gives the impression of machine-generated work, and promulgated by Josef Albers and Max Bill in 1933, then later transformed into *Color Field Painting*.

I originated the *Neogeometrism*, that is a style of using not only classical (Euclidean) geometry in arts but also a mixture of Euclidean and non-Euclidian geometries (called smarandache geometries). This new art space is distorted and hybrid.
See my recent printed and online album of art "neogeometrism":
http://www.gallup.unm.edu/~smarandache/neogeometrism.pdf .

A movement erected on precision and economy, *Constructivism* (1913), by V. Tatlin, grew up from Production Art, and generated the Dynamism and specially Kinetic Art, employing "artist engineers" [I love such hybrid association] such as Alexander Todchenko, Naum Gabo, Antoine Pevsner.
But *Contemporary Art* went even further, pushing the taboo and immoral facts in front of the public: sexual acts, excrements, urine.

Cutting photos into squares or other shapes and then reassembling them in a different way engendered the *Cubomania*.

An interesting idea in the 19th century was of the artist supposedly being surrounded by a cylindrical surface and he painting everything around him (*Boston Cyclorama*).

Improvised *multi-media* events in theater, occurring in many places simultaneously, propagated the *Happenings* movement in 1959, originated by Allan Kaprow, and influenced by avant-garde American composer John Case, from whom I was honored to have received a letter. Other participants are Robert Rauschenberg, Jasper Johns, Alfred Leslie, etc.

Happenings are states between life and art, according to Robert Atkins.
One easy extension would be multi-media outer-art, and in a particular case video outer-art.

There are in arts and letters movements of social revolt of minority creators against discrimination.
Hoping that a similar act would some day burst, and marginalized artists/writers/scientists will rebel against the mainstream ones who oppress and suppress them.

Kurt Schwitters gathered thrown-away material from the streets and assembled them into what's called today *Junk Sculpture*. Junk-Artists employed wrecks of vehicles, destroyed houses, garbage – which are part of our society - to build their creations (J. Chamberlain, M. DiSuvero, Lee Bontecou, R. Stankiewicz, R. Raushenberg, L. Nevelson, and J. Tinguely).

Instead of focusing on medium and idea, R. Irwin constantly changed the projected light of his installations, pedaling on perceptions.

1850-1875 *Luminism* plaid with (saturated) light effects and allegorical themes. Luminosity, or the sense of illusion from a glowing light, was prominent in Fitz Hugh Lane's work.

From the color theory, Morgan Russell and Stanton MacDonald-Wright started the *Synchromism* (1908-1911), focusing on pure colors and their synchromy (harmony). No lines of separation were used, only colors.
We could have a *Syn(mono)chromism* and a *Syn(poly)chromism*. There are three types of colors: primary, secondary, and tertiary (in between primary and secondary).

Paradoxism is an avant-garde movement in literature, art, philosophy, science, based on excessive use of antitheses, antinomies, contradictions, parables, odds, paradoxes in creations, set up and led by polymath Florentin Smarandache since 1980's.
Paradoxism started as an anti-totalitarian protest against a closed society, Romania of 1980's, where the whole culture was manipulated by a small group. Only their ideas and their publications counted. We couldn't publish almost anything. In painting, sculpture similarly - all existed in nature, already fabricated. Therefore, a mute protest we did! Later, I based it on contradictions. Why? Because we lived in that society a double life: an official one - propagated by the political system, and another one real. In mass-media it was promulgated that 'our life is wonderful', but in reality 'our life was miserable'. The paradox flourishing! And then we took the creation in derision, in inverse sense, in a syncretic way. Thus the paradoxism was born...

The first manifesto for *Surrealism* was written by André Breton in 1924 in Paris, and emphasized on dreams, fantasies, spontaneity, intuition. Among artists: Salvador Dali, Max Ernst (who used wood grains), Man Ray, Mark Rothko, Yves Tanguy, etc.

Symbolism shared interest in mystical, spiritual, idea (not description), and focused on symbols (signs or images which represent something else) in the late 19th century. Indian tribes in America have employed symbols (most of them created by tribes' shamans) in their believes since long time ago.
Check for highly figurative metaphysical paintings.

Guy Debord radically contests and condemns the society of consumption in May 1968 in his *Situationism* movement.

While in 1975s the *Punk* movement was developed by youngsters from U. K. marginal society, who took in derision by using exuberant coiffures (oddly clipped hair), motley clothes, and punk rock music against classical rock.

Mother-Fucker "movement" is, of course, in vulgar slang, considered as unpleasant, despicable, horrible artwork…!

The 1959 *auto-destructive art*, coined by Gustav Metzger, refers to art which destroys itself from artificial or natural causes; its duration can be from a few moments to 20 years. As technique for self-destroying he painted on nylon with acid in 1960-1962.
In *largo sensu* all artworks are auto-destructive since no medium (wood, paper, metal, textiles, etc.) last forever, little by little it degrades…
See, as destructive methods of creating, Cornelia Parker's.

Dada challenged the First World War propaganda, bourgeoisie's sexuality, and the eugenics movement [of improving human species by controlling heredity and mating].

Miniature Art, from miniature exhibitions across America, related to the size of art, should distinguish from Minimalism (also called "ABC Art" by art historian Barbara Rose in 1965) which is defined by the minimum of lines, curves, shapes, colors. I'd categorize the minimalists as "style-izers" or simplifiers of reality or even sketchers. *Reductionism* is more mechanically-done than Minimalism but on similar principles (restricted, sparse), yet both are neighbors of the abstract form.
Minimalism helped the Industrial Sculpture: simple, of geometrical forms, big, marked by coldness aspect, impersonal character, such as those designed by Donald Judd (rolled steel structures), Frank Stella (pliable metals and canvas), or Dan Flavin (fluorescent light tubes).
How would be the opposite Maximalism?
Instead of a 'brainstorm' for science development we must do a "**heartstorm**" for arts, since art appeals to the eye (Retinal Art) than to the mind!

Funk Art is intended to be vulgar, to shock, and to offend. A funk art made by W. T. Wiley, made a funk art titled "Harpoon for the Dreamer" which was a painting-sculpture. Is that interconnected with *Satanic Art*?

Bad Art did, for example, Jean Michele Basquie, with dispersion of elements, ignorance of colors, and freeing the art from perspective.

As a "*femme fatale*" [= deadly woman, in French] style Edvard Munch entered in an 1892 exhibition in Berlin a painting depicting Madonna (mother of Jesus) framed with… sperm.

This is the way every professional painter, researcher, writer does... polishing his/her creation... But Outer-Art means the opposite!
Who said that "Art is a lie"?

What today is considered "out of art", tomorrow may be labeled "art".
Doing without any reason, just for feeling it from inside.

In 1992 Dejo and Blaak initiated a movement called *Toyism* having a figurative style and reinstalling structure to individualism's detriment, and uses smooth lines with sharp boundaries.

I made efforts to register and learn about as many art movements, styles, and ideas as I could. So, I noted each day everything which felt under my eyes related to these subjects.

In this *Information Revolution* and electronic era, computer/electronic art gains ground. We need next to reflect the *nano-art* of nanotechnology structure, keeping art on the track of human advancement.

I'd like to be a loner in art, literature, science.
To imply multiple view points in the artwork the artist has to be original at any cost! He is *a leaving art* himself/herself… The idea to shock, that's artist's aim. Art market becomes industry, but to be able to sell you need novelty and… odd ideas.

Like musicians Ashes and Diamonds, in Andrzej Wajda's movie, we play our beautiful (?) music to the end. *Ad infinitum nauseum*!...

Yours UAT-artistically,
fLORENTIN sMARANDACHE

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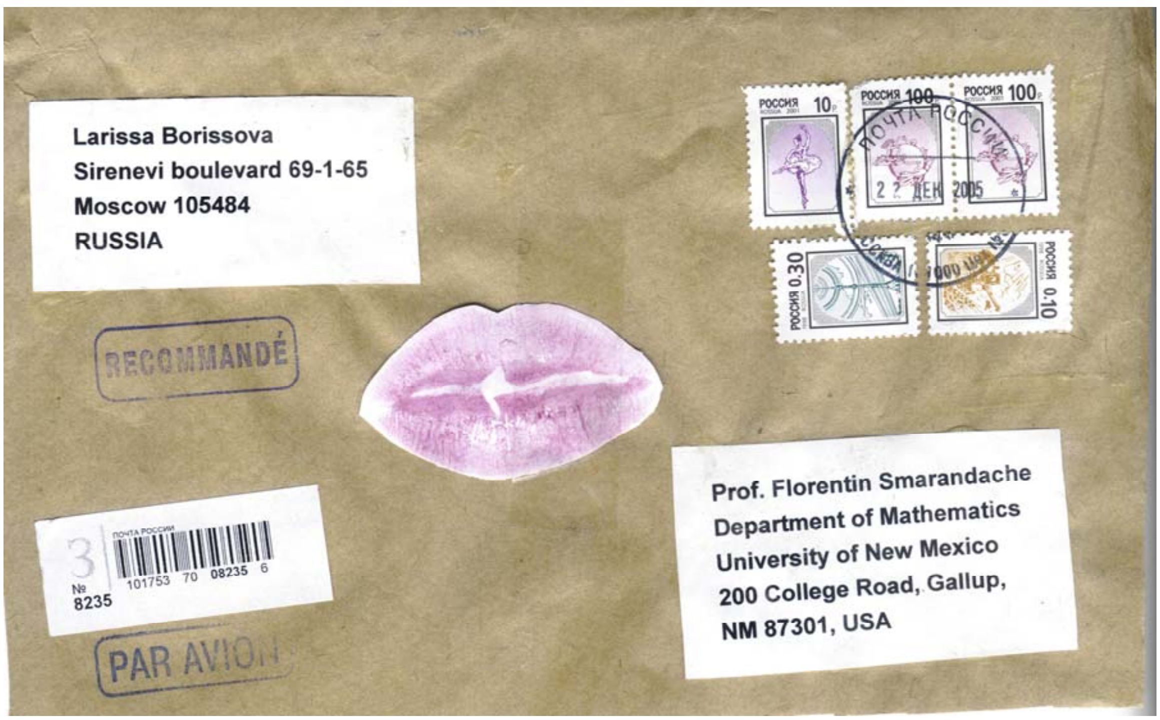
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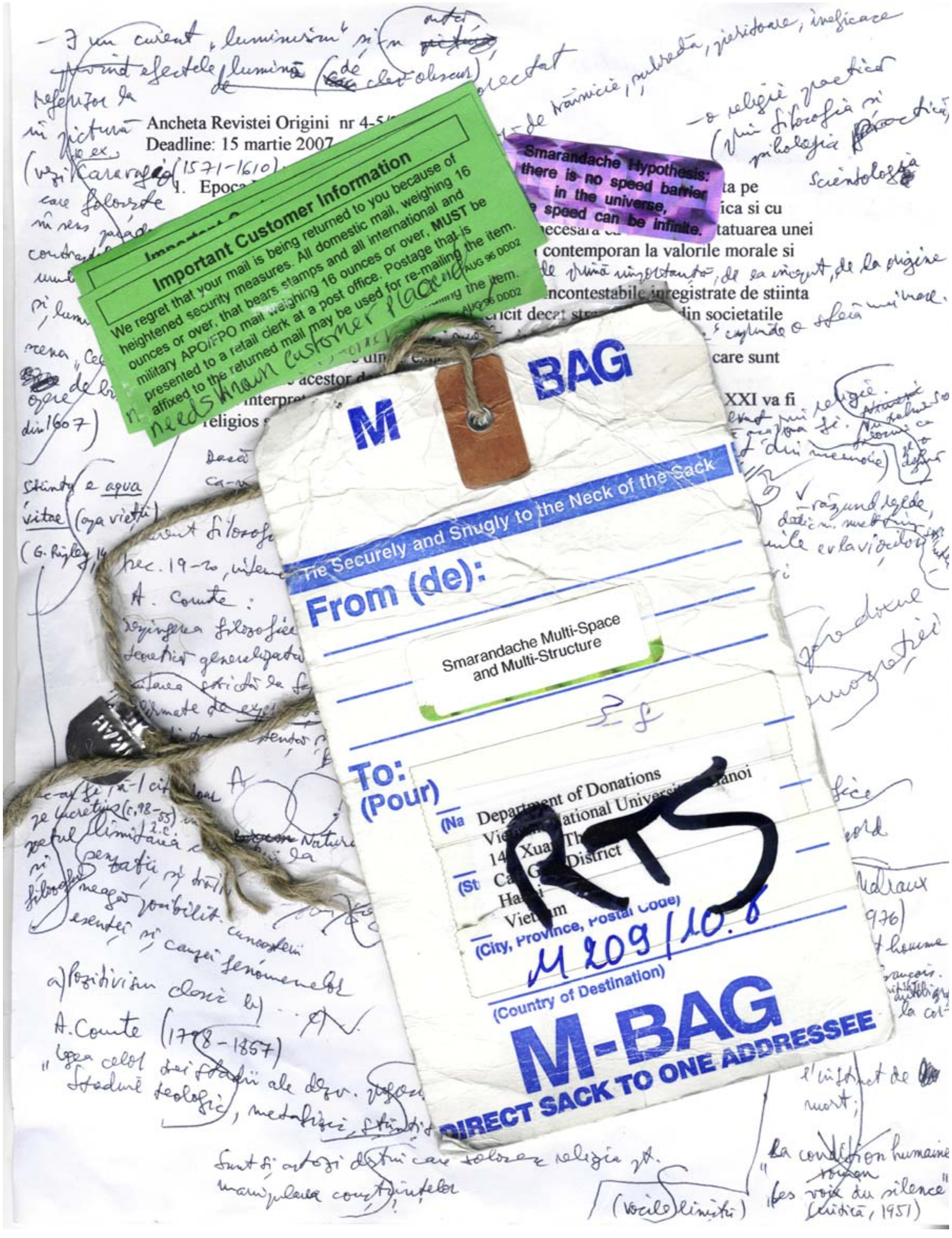
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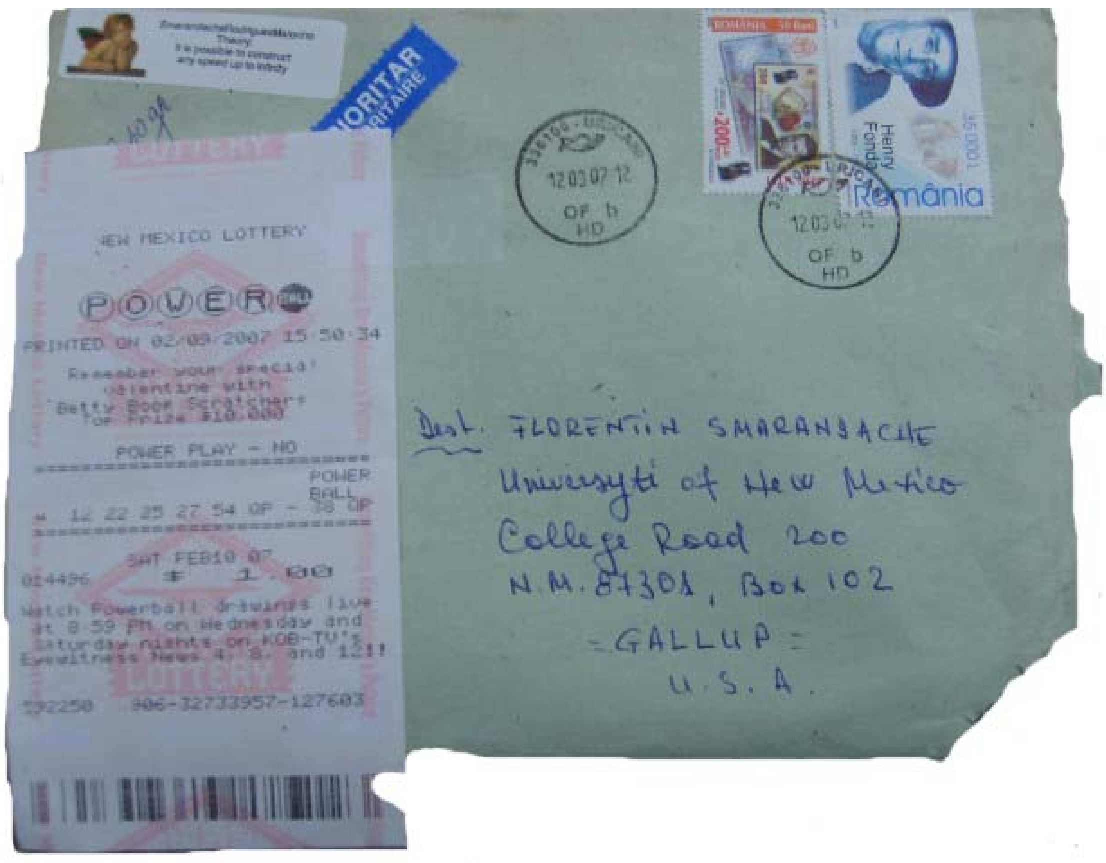
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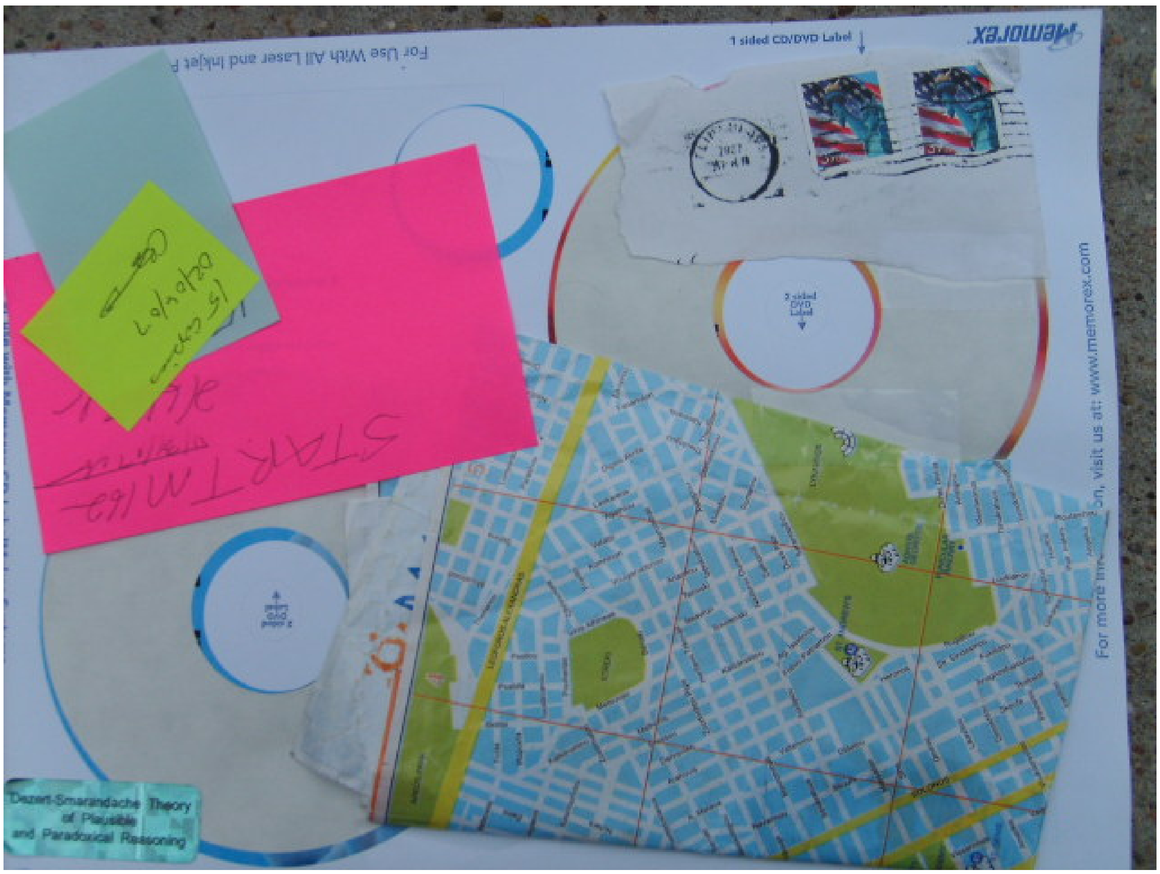
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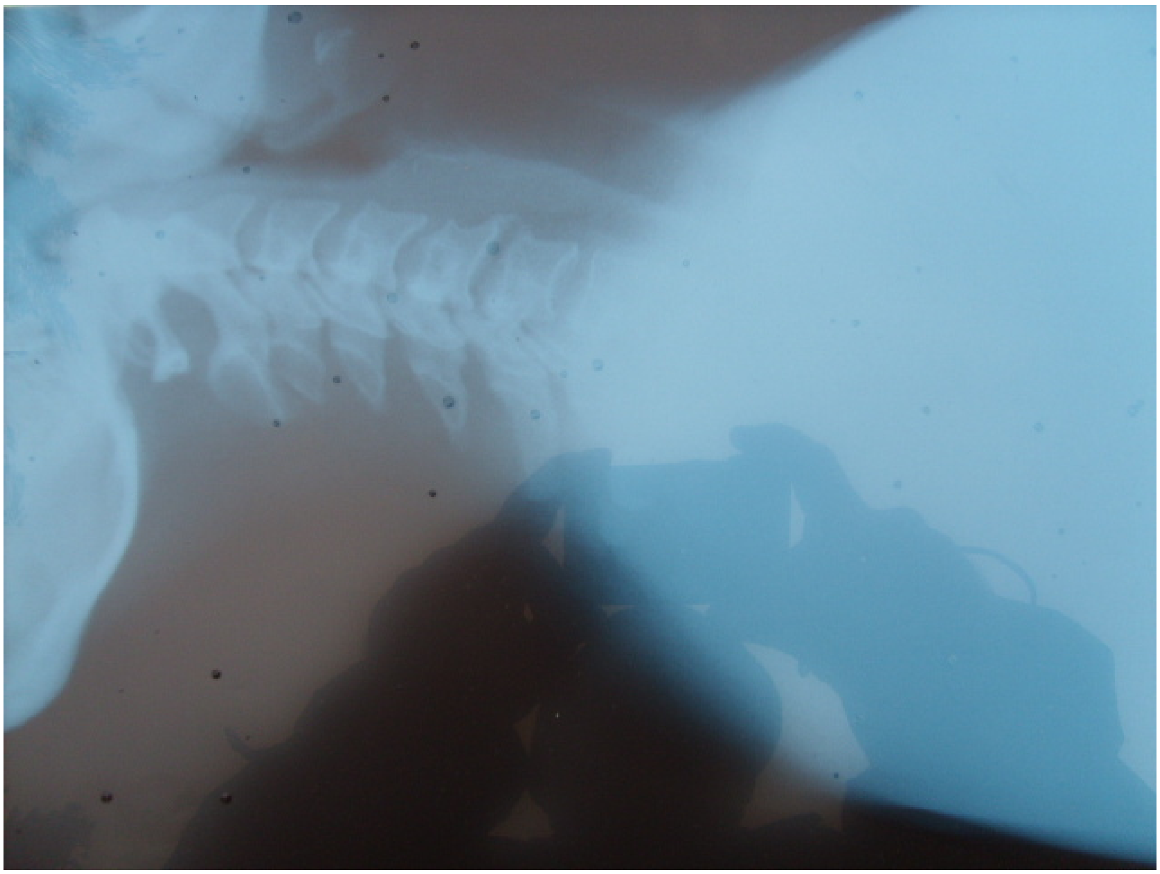


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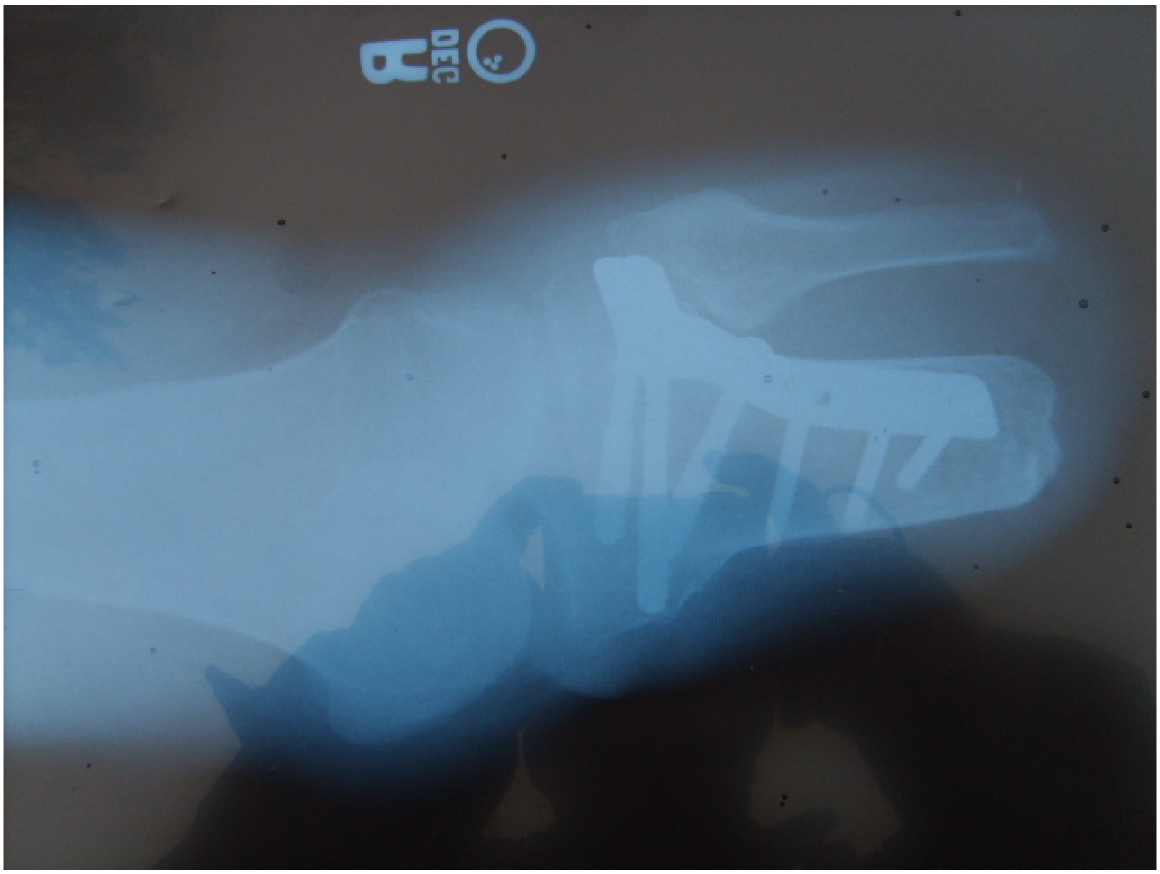


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Medical oUTER- aRT



Medical oUTER-aRT 1 (neck)



Medical oUTER-aRT 2 (hip and proximal femur)

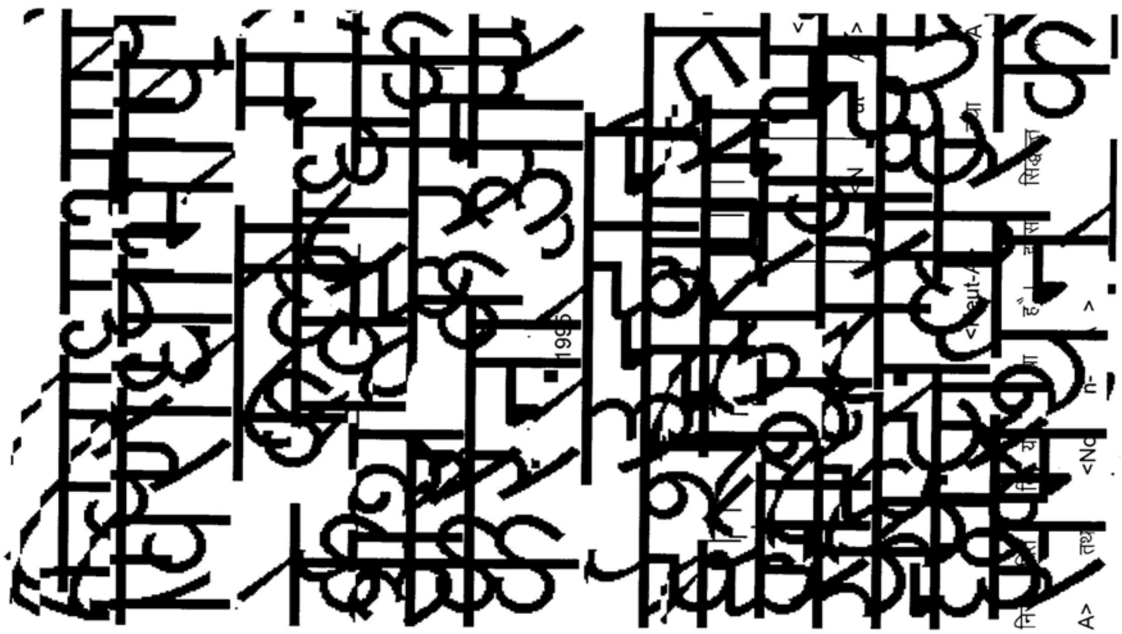


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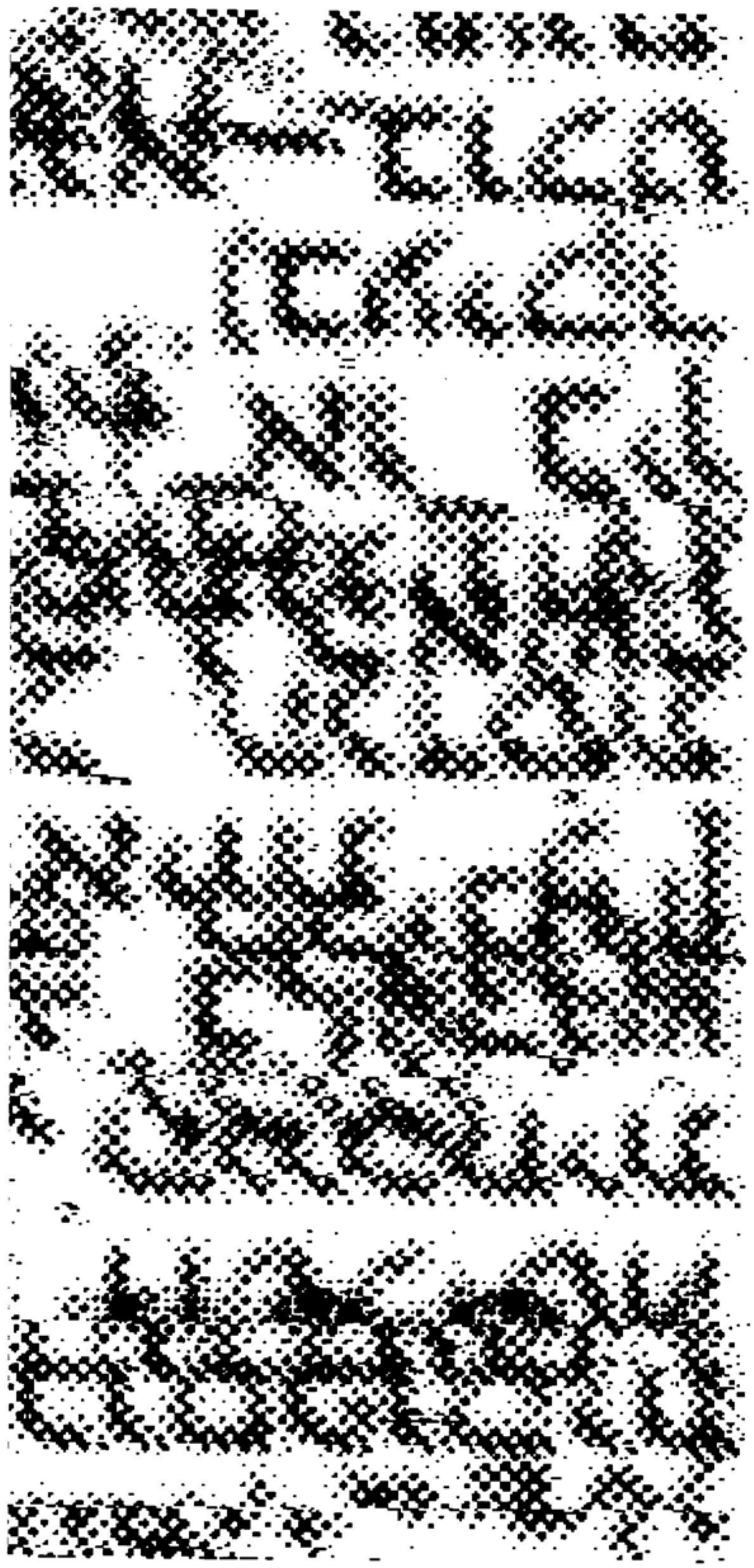
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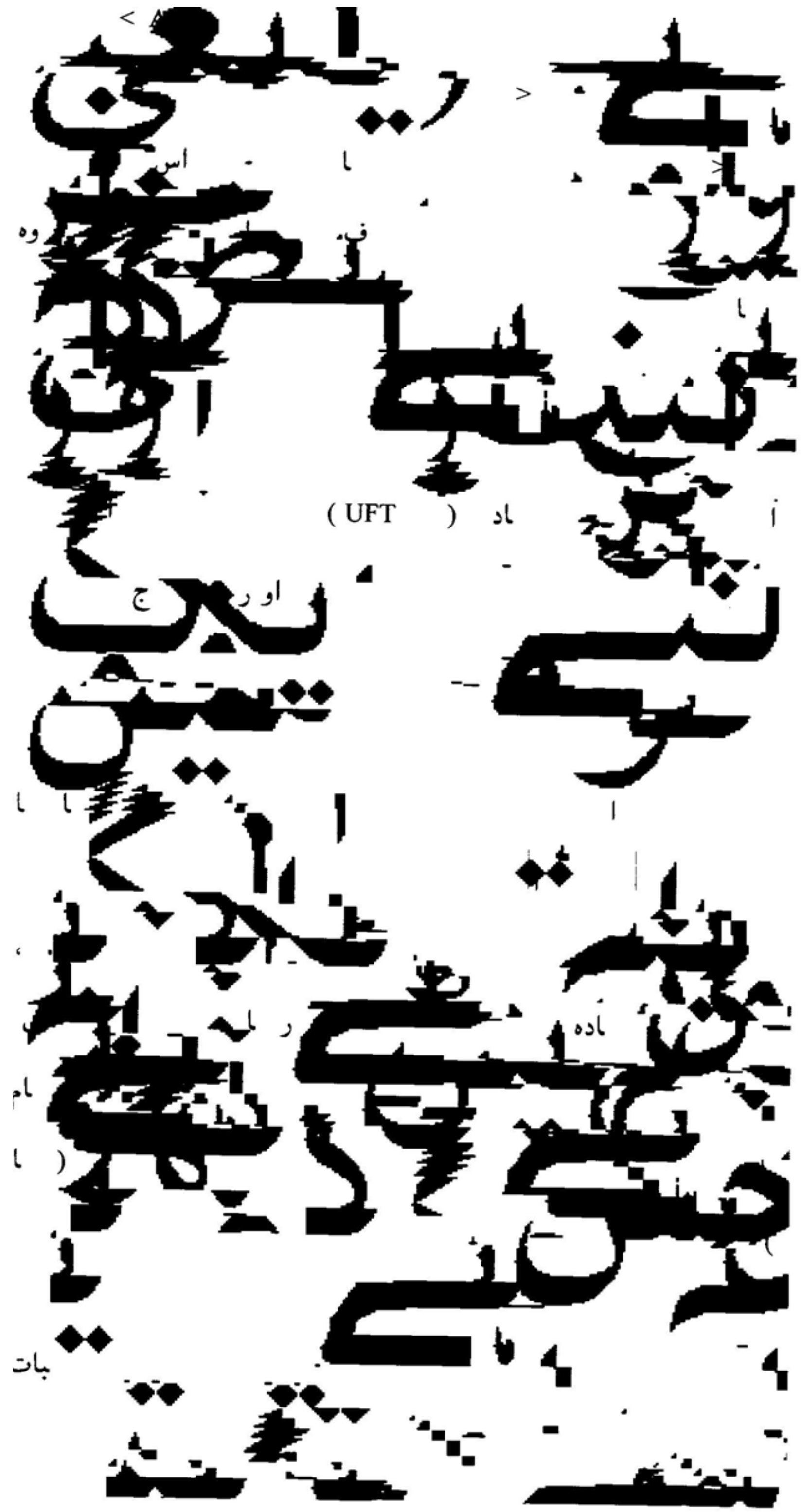
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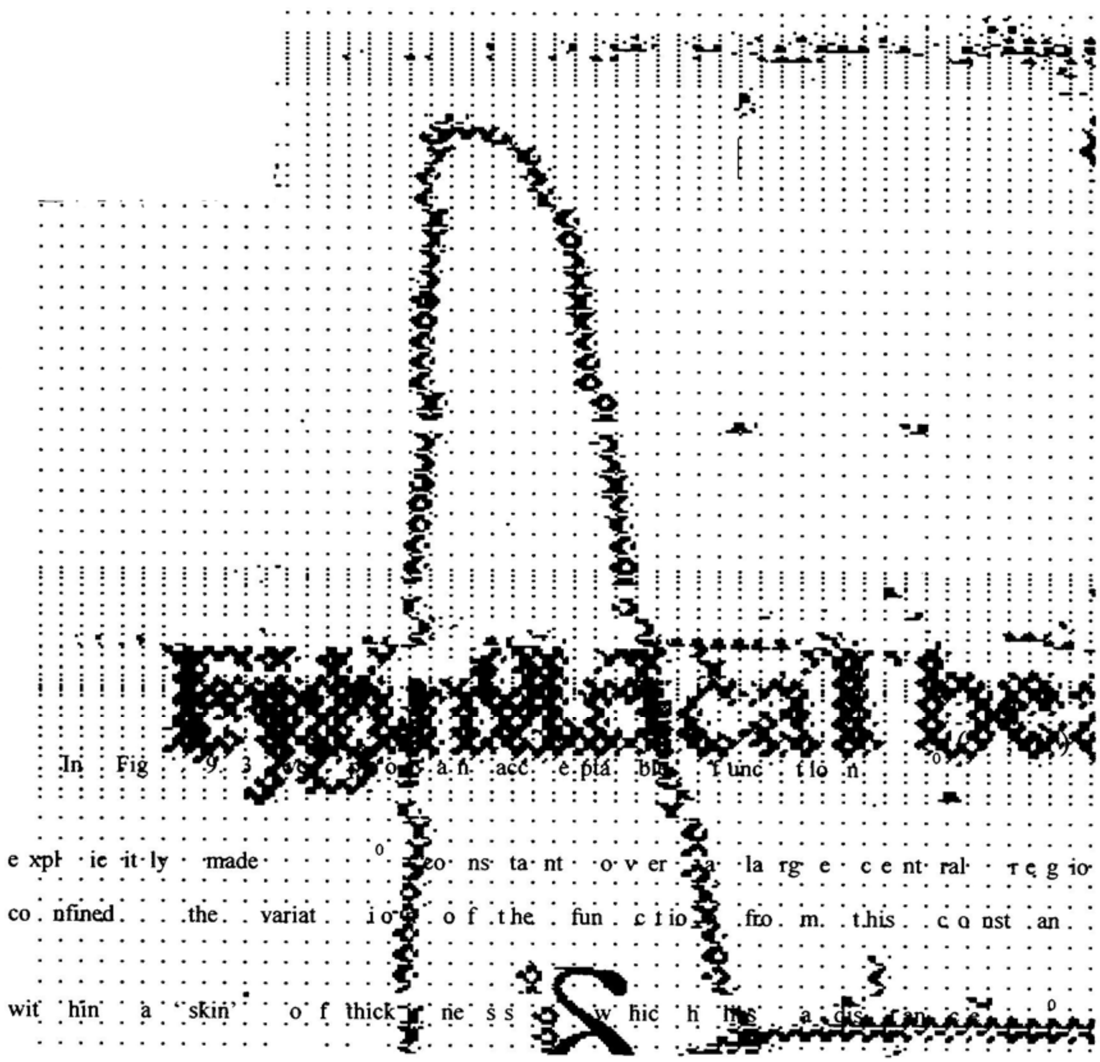
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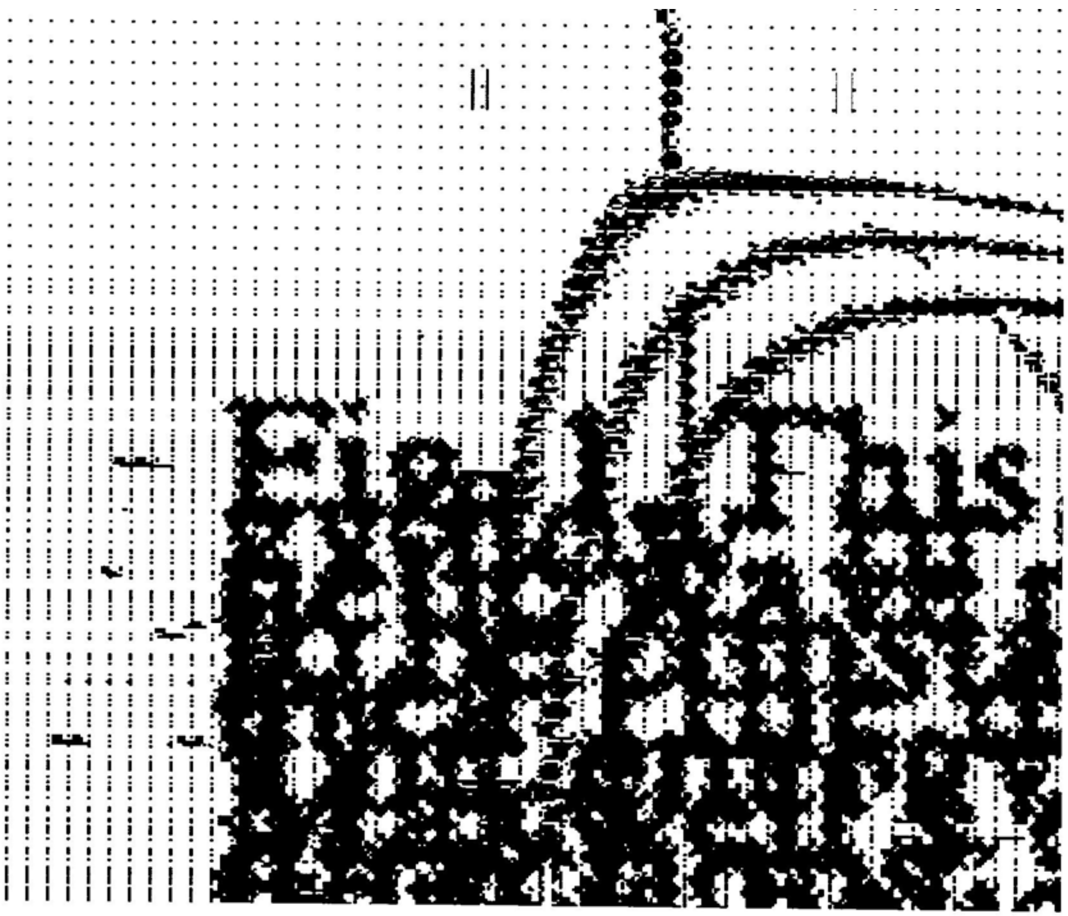
in the fog



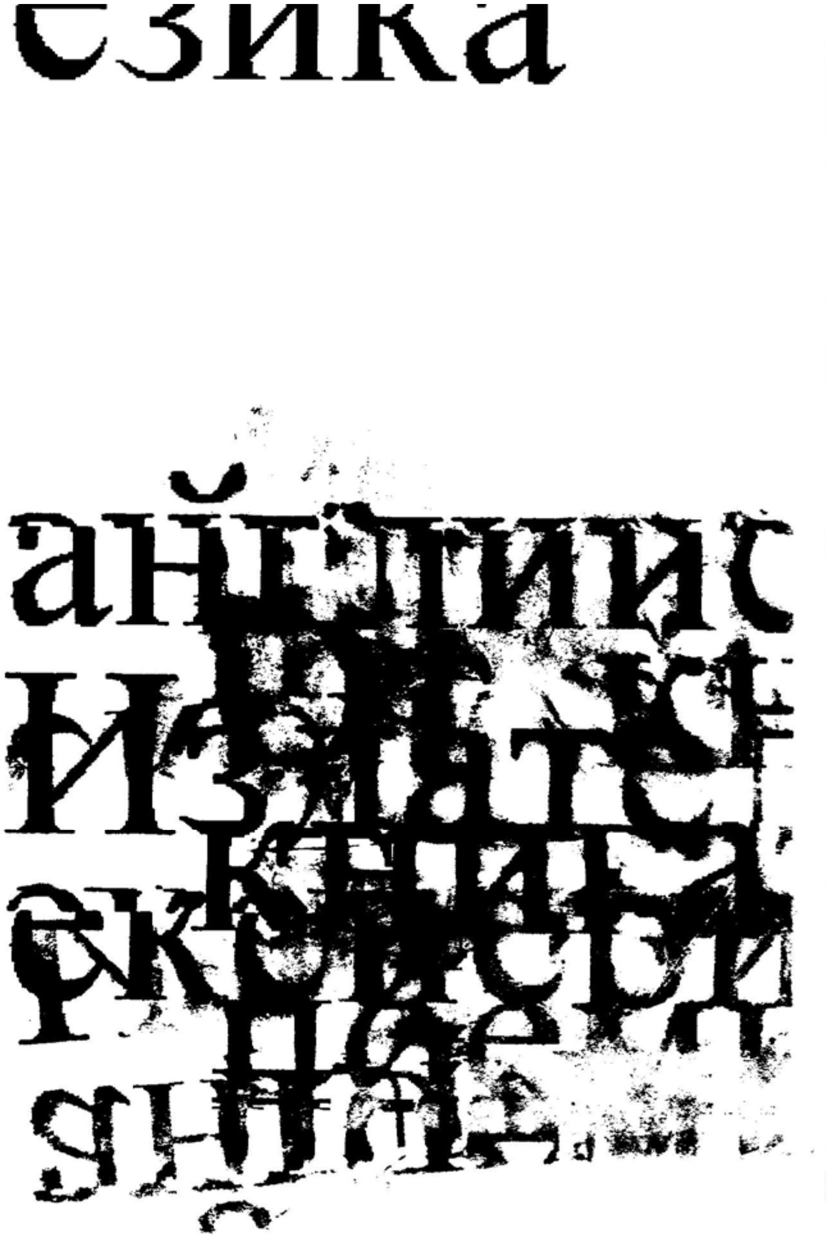
processing signals with UFT (Unification of Fusion Theories) device



wave generator



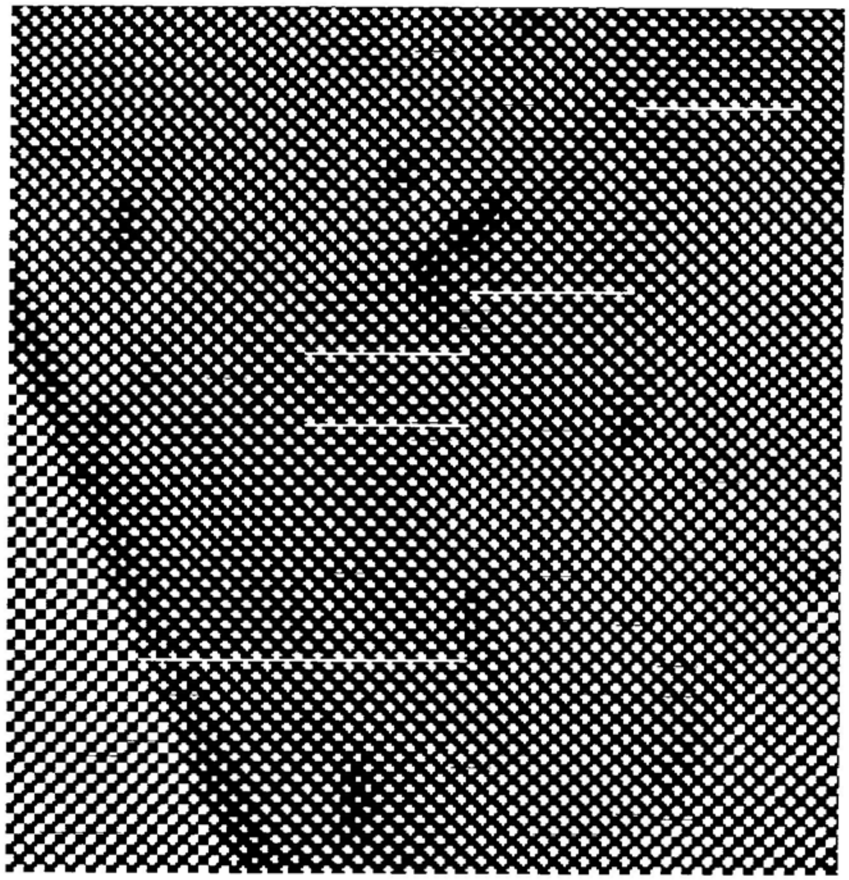
noise generator



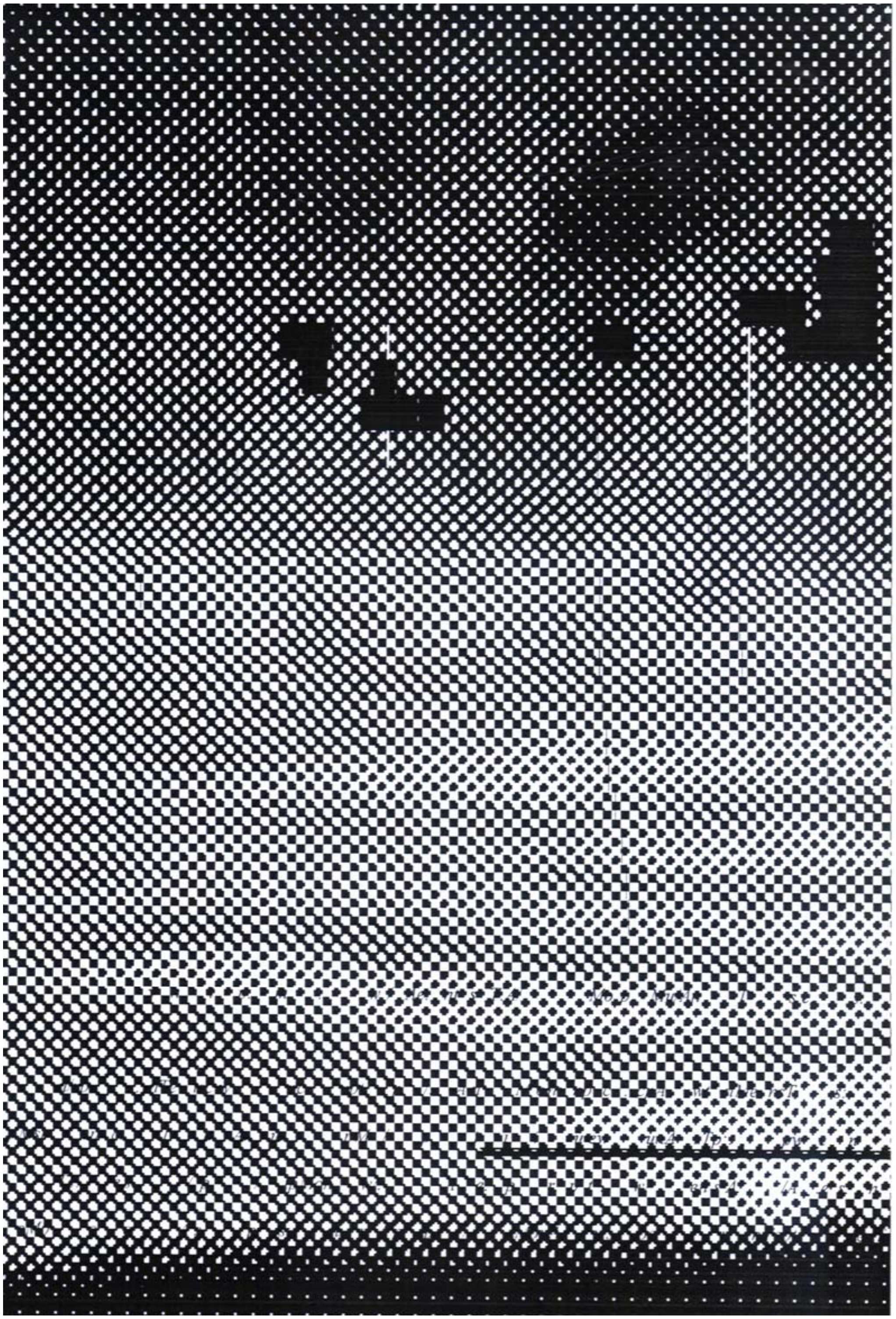
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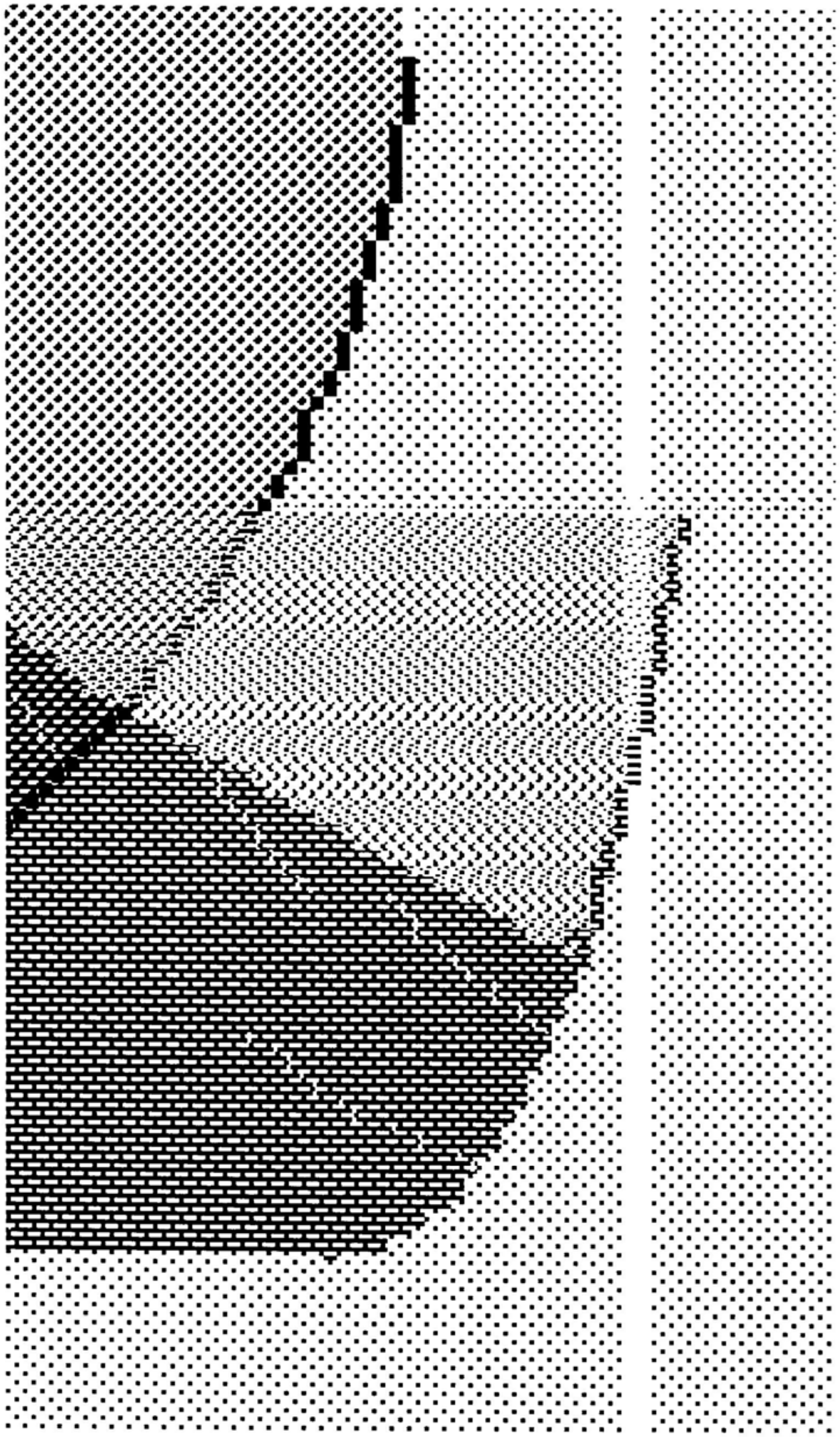
isbn – accordion



grid



high-voltage control grid



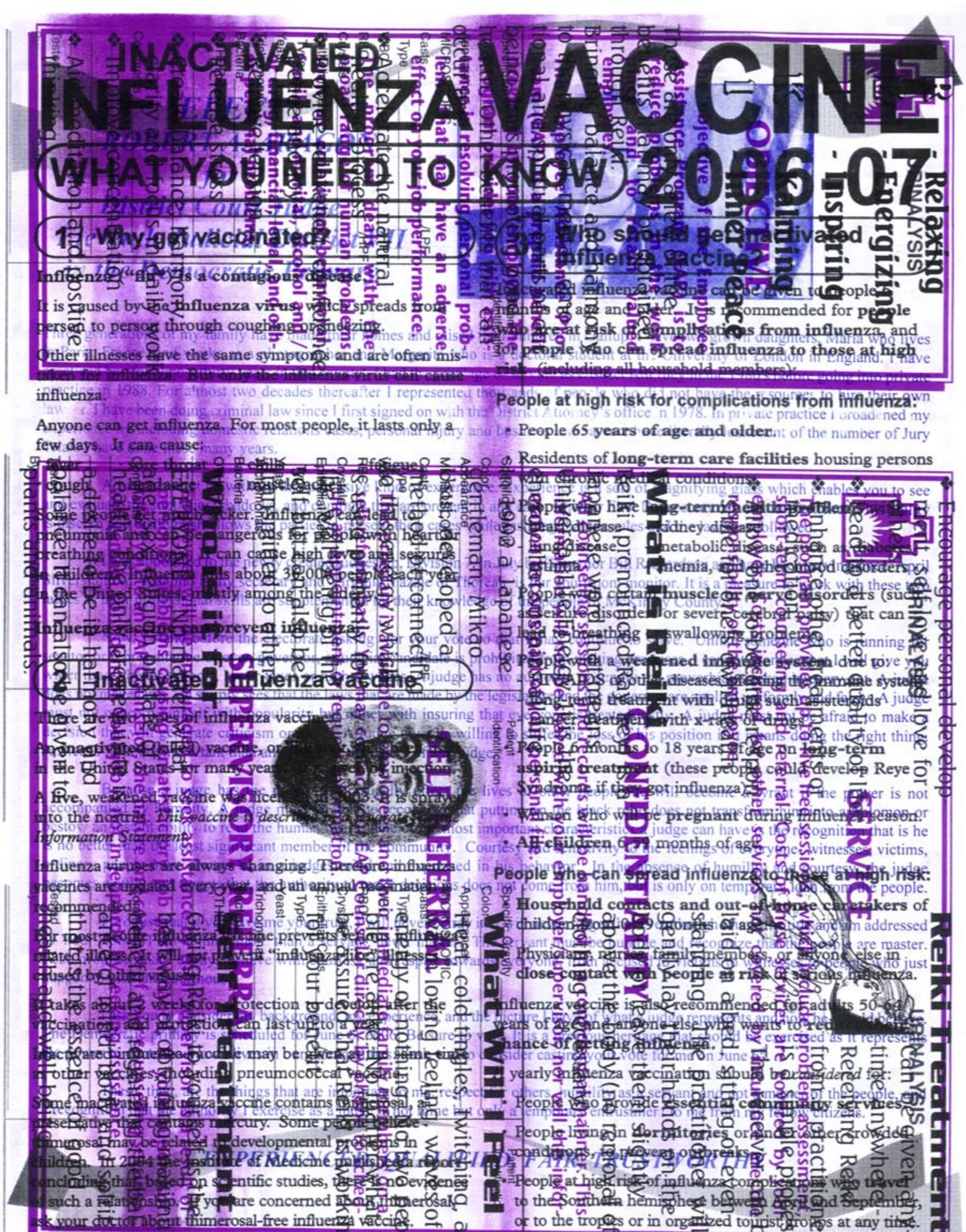
electric flux

Superpositions

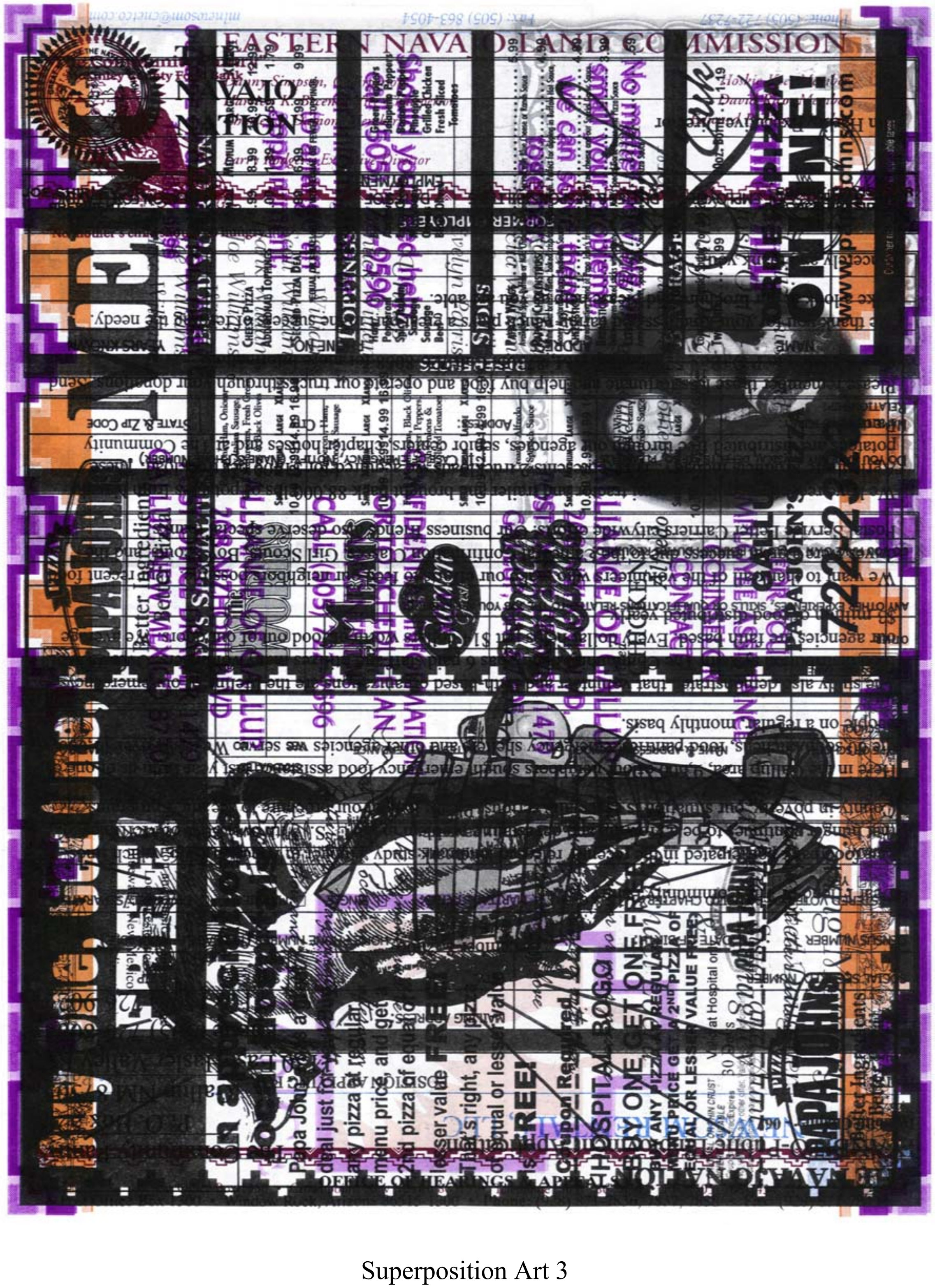
The superposition of many art works, as that of many vibrations in physics, produces an outer-art work whose parts: Subject, Expression, and specially Form are functions of the previous ones, without keeping any proportionality. The Form has five elements: Line, Color, Shape, Texture, and Space, which become, in their turns, factions of the original art works.
All these associations end up in unions & disunions…



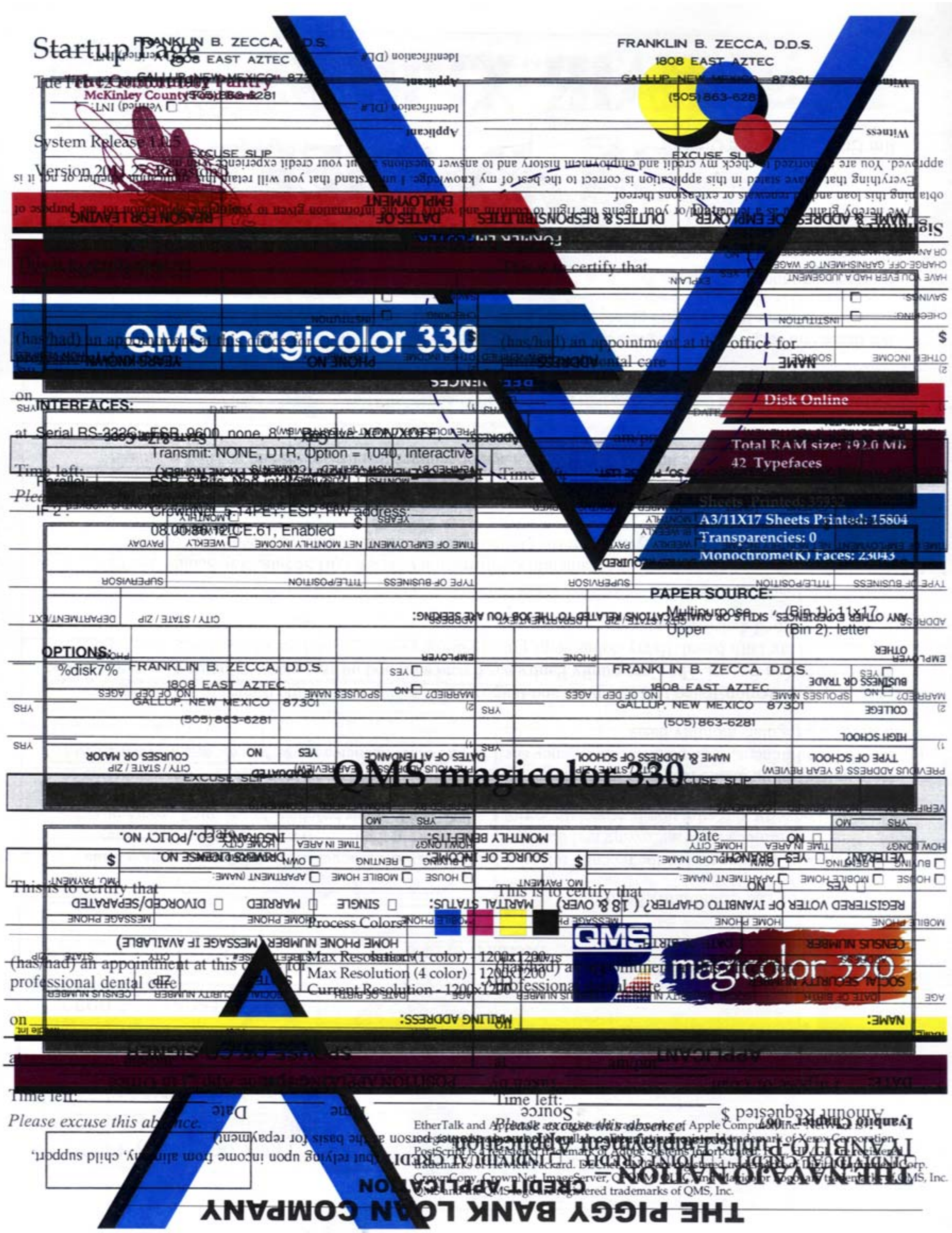
Superposition Art 1



Superposition Art 2



Superposition Art 3



Superposition Art 4



Superposition Art 5



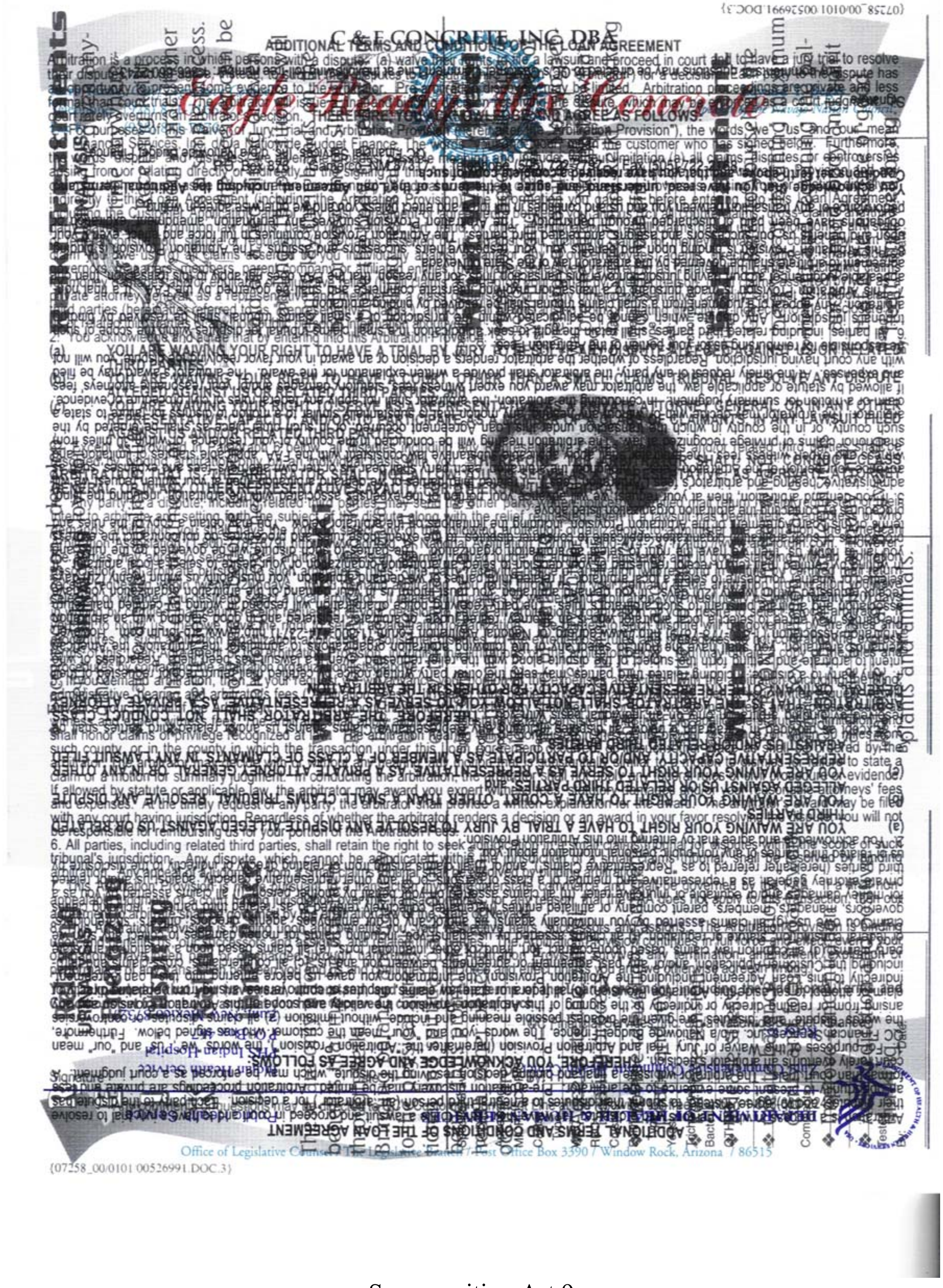
Superposition Art 6



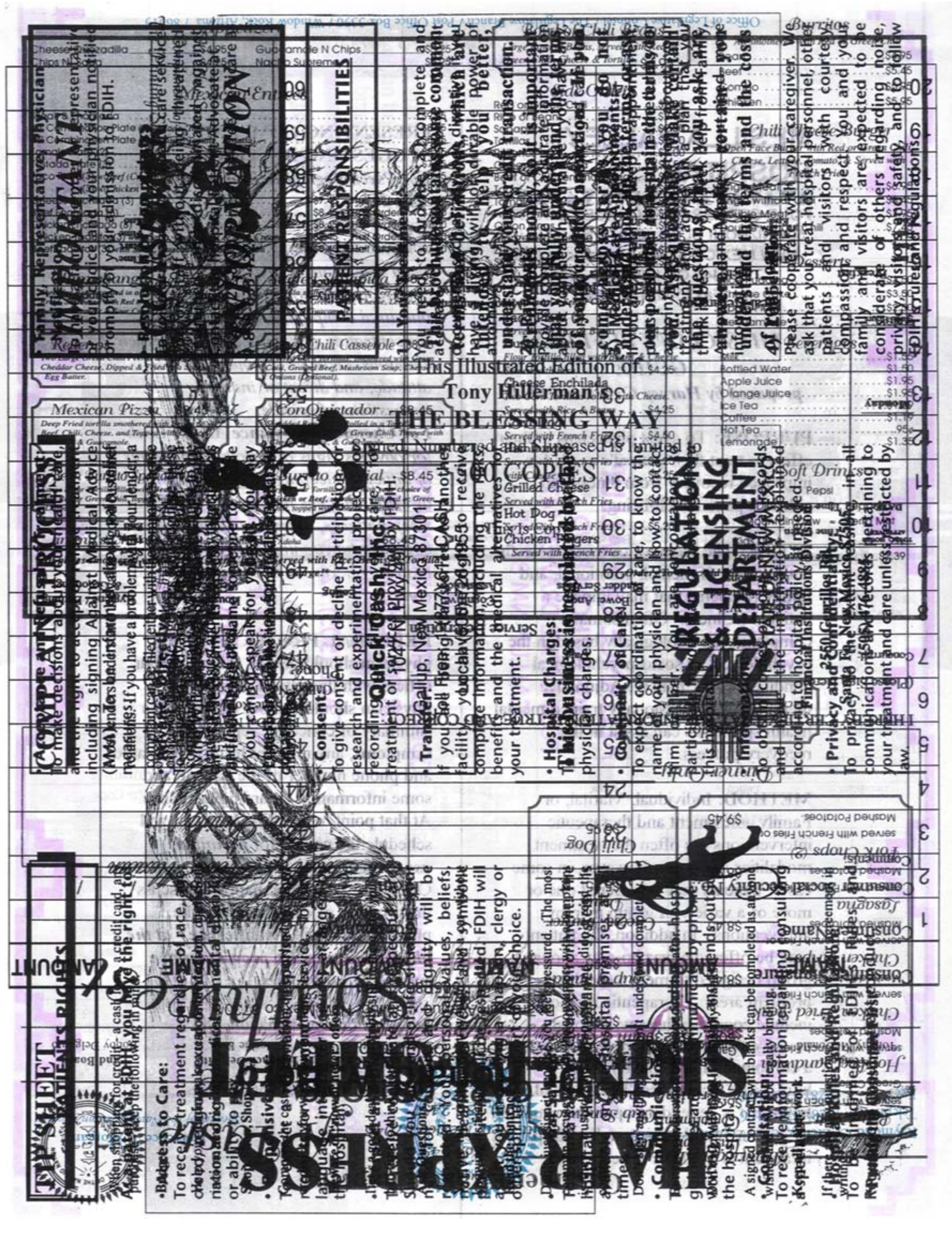
Superposition Art 7



Superposition Art 8



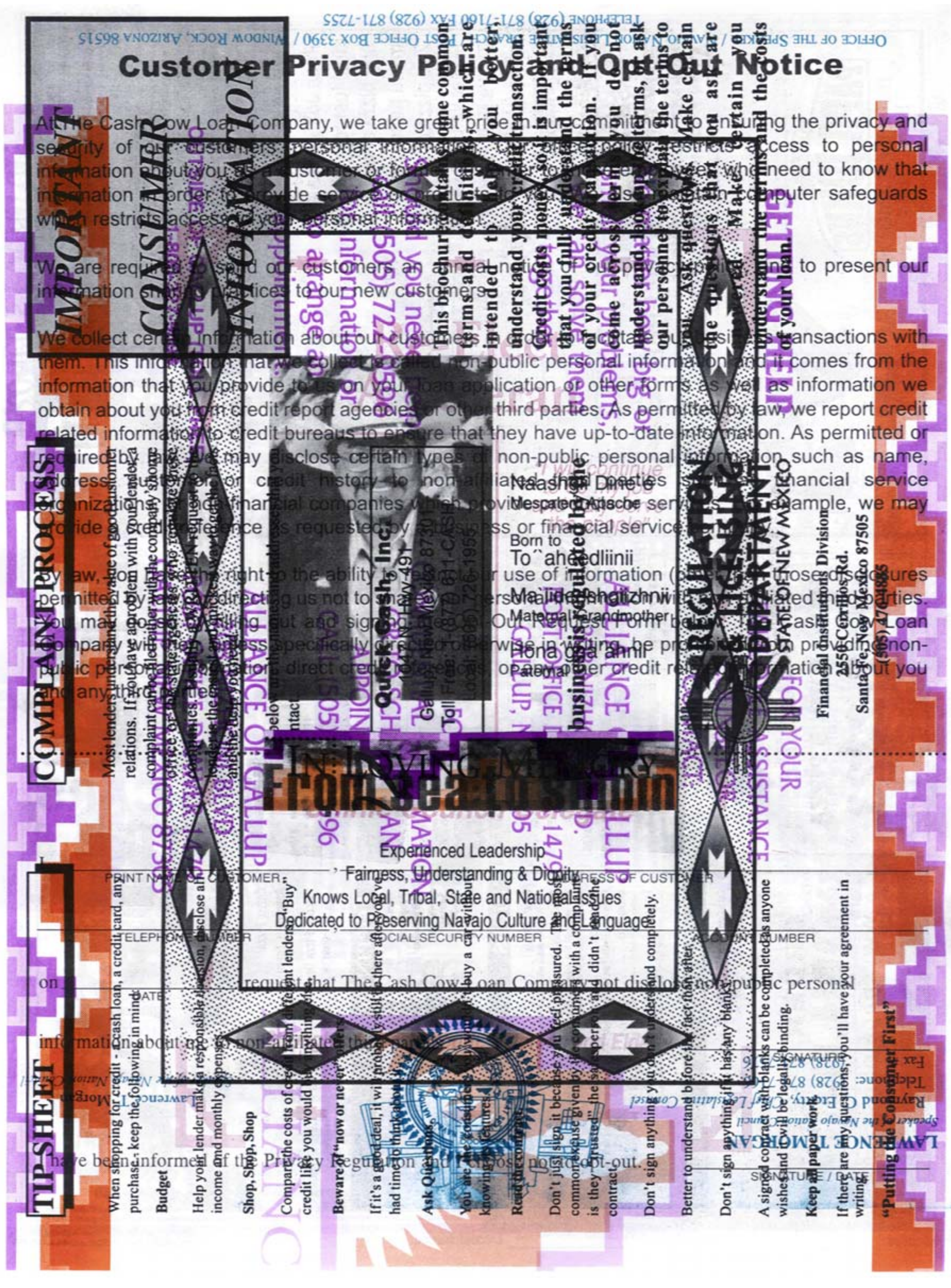
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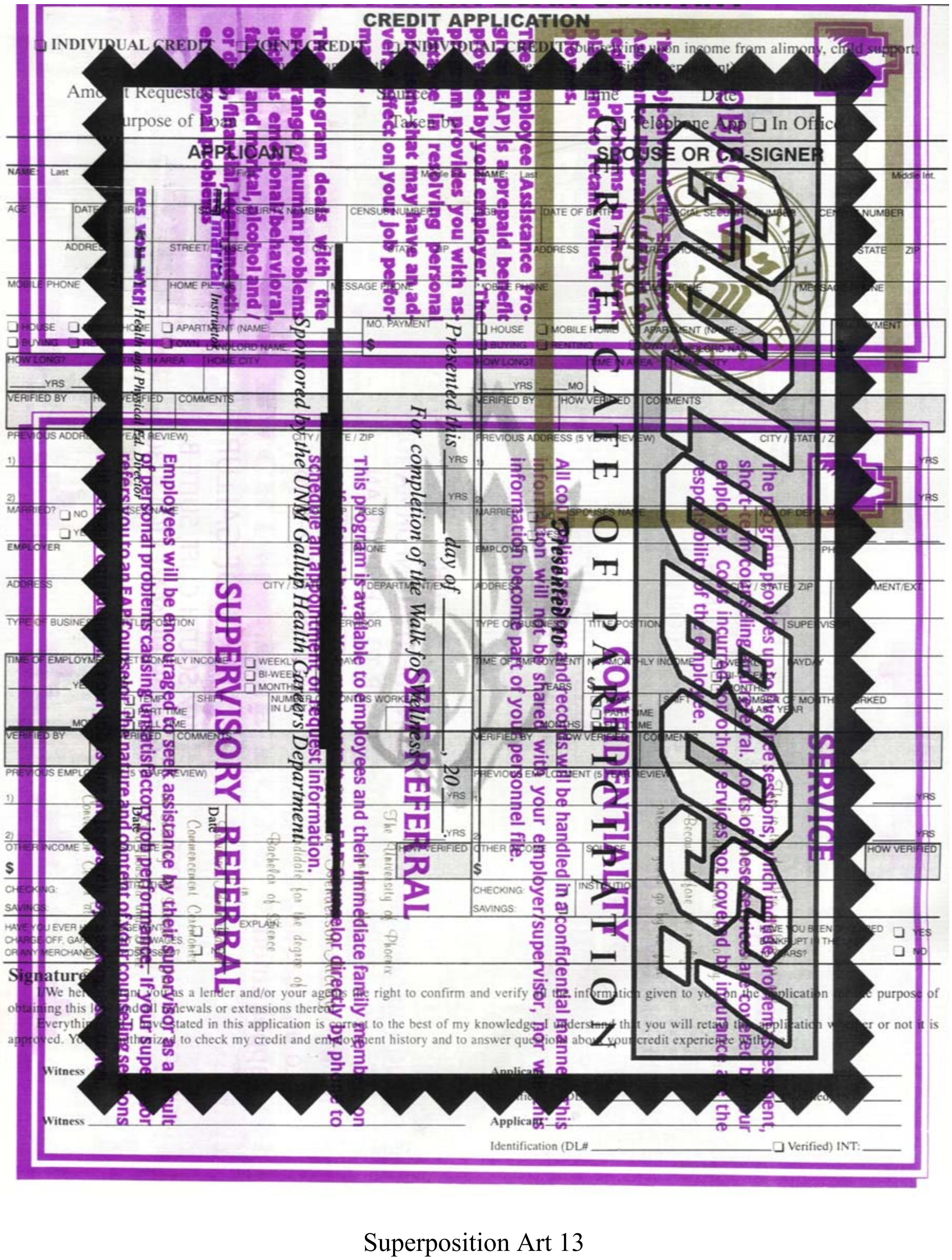
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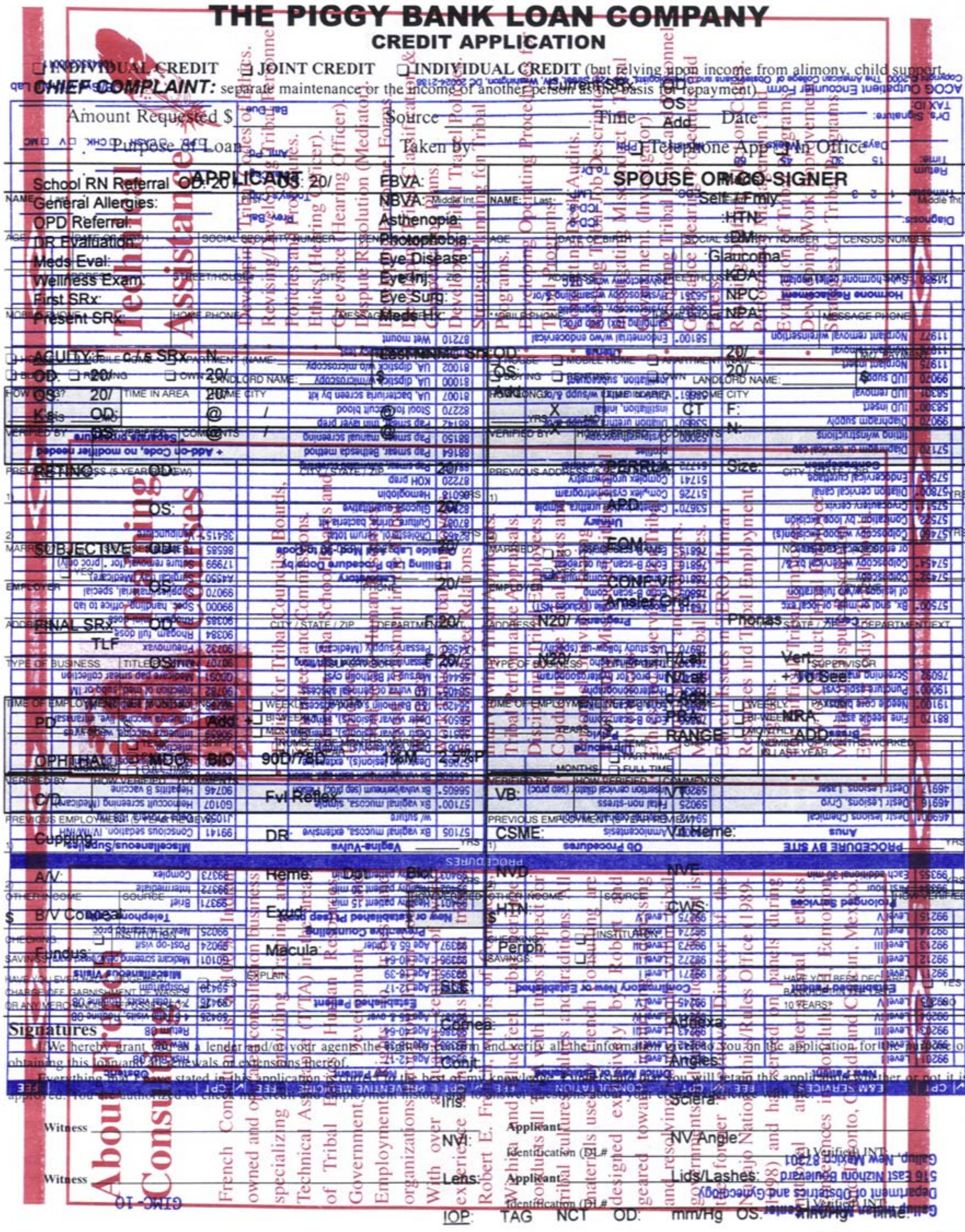
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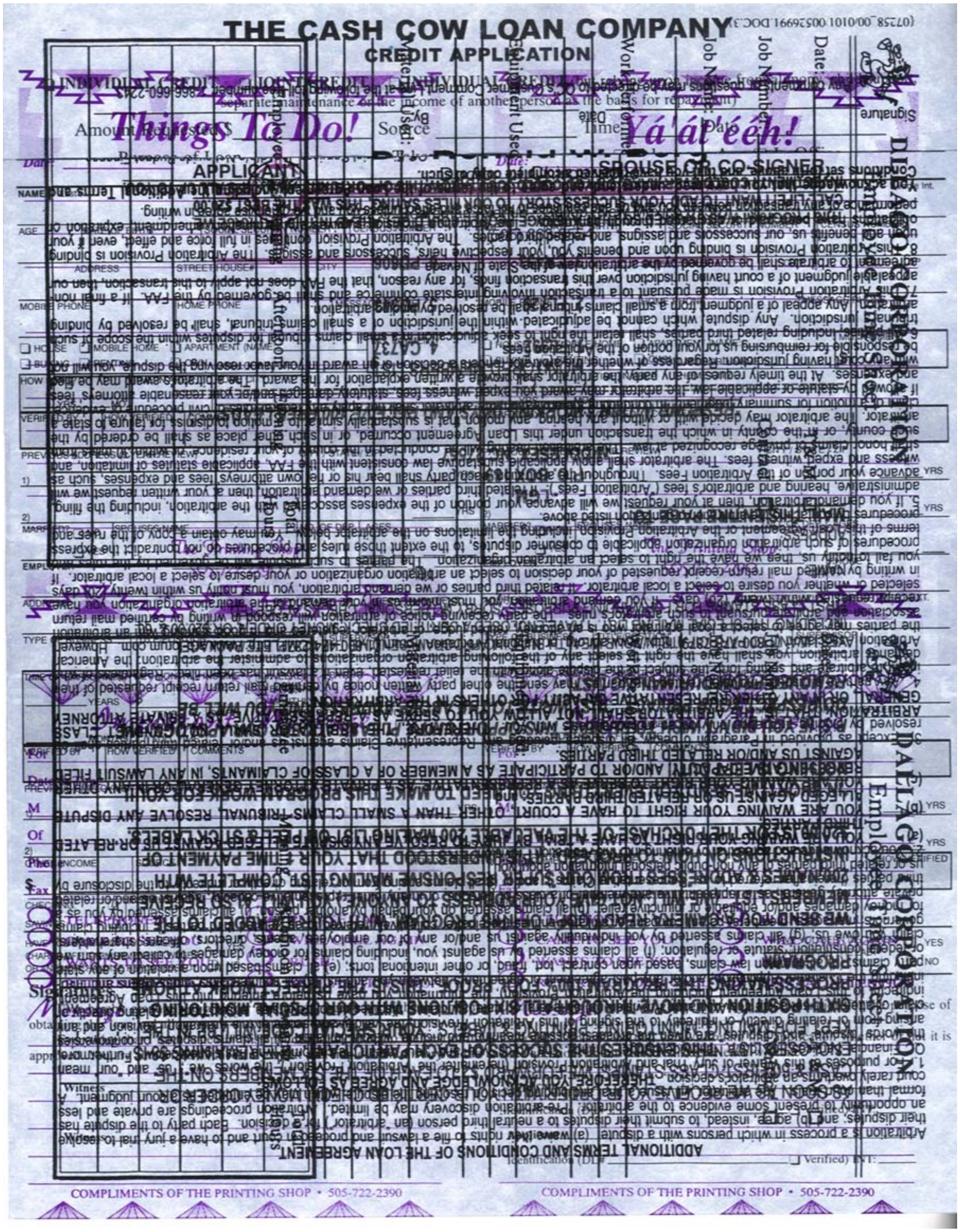
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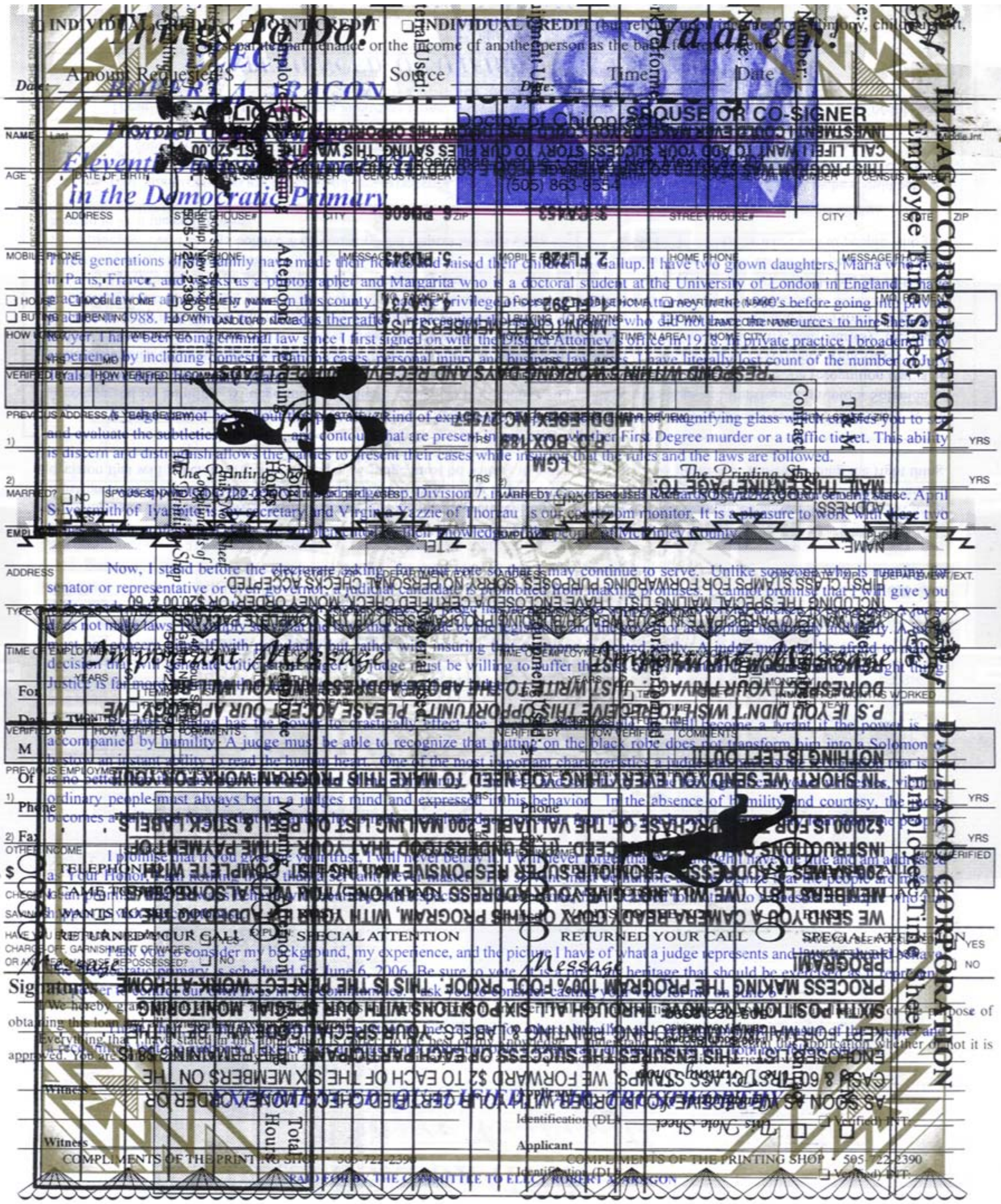
Superposition Art 13



Superposition Art 14



Superposition Art 15

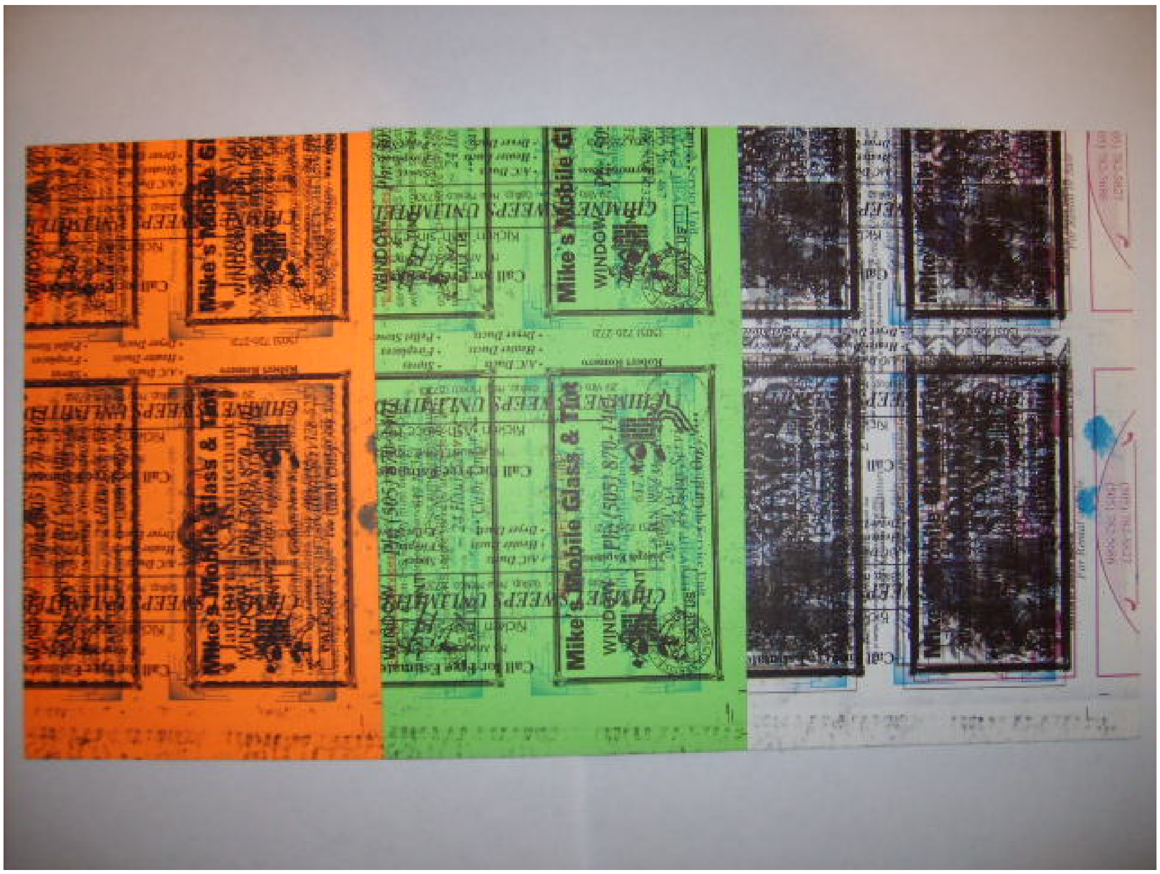


Superposition Art 16

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Cel.: (063) 992-3188 / 969-5882
Telf.: (063) 30-0568
E-mail: marinofuentes@hotmail.com
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Multiart 7

Multi-Labels

(my-world.com)



multi-labels 1



multi-labels 2



multi-labels 3



multi-labels 4

Miscellaneous



“geronimo” florentin





outer-poem



miscellaneous 1



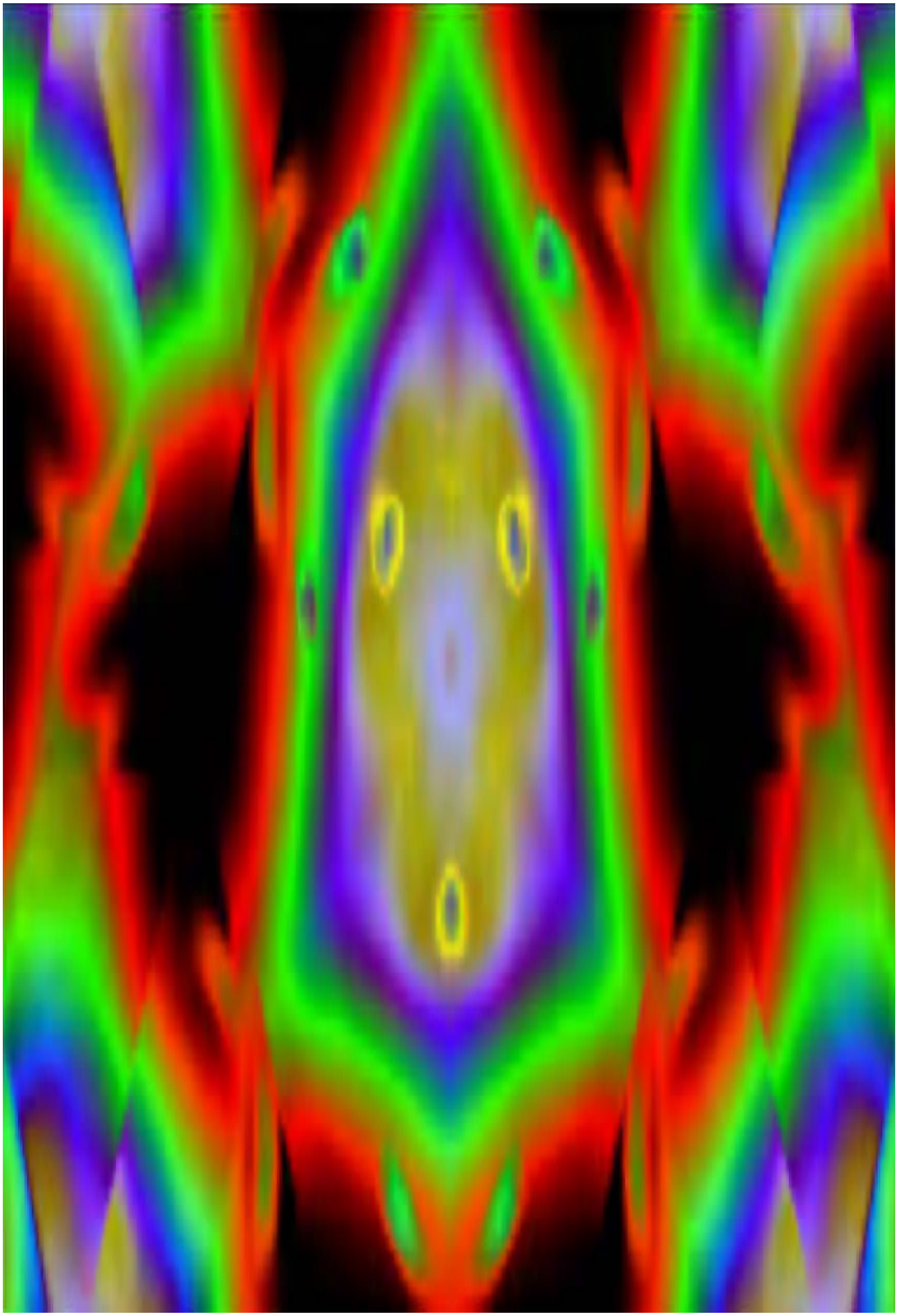
miscellaneous 2



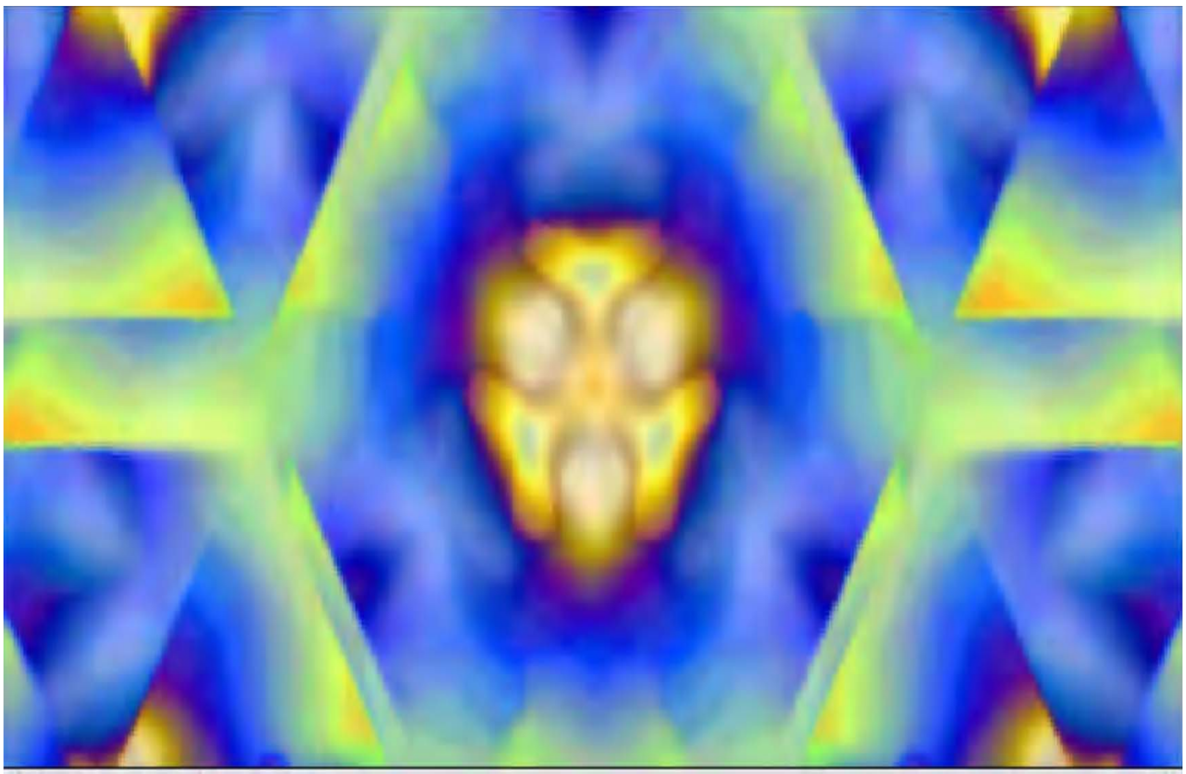
miscellaneous 3



outer-sculpture with nutshells



self-outer-portrait 1



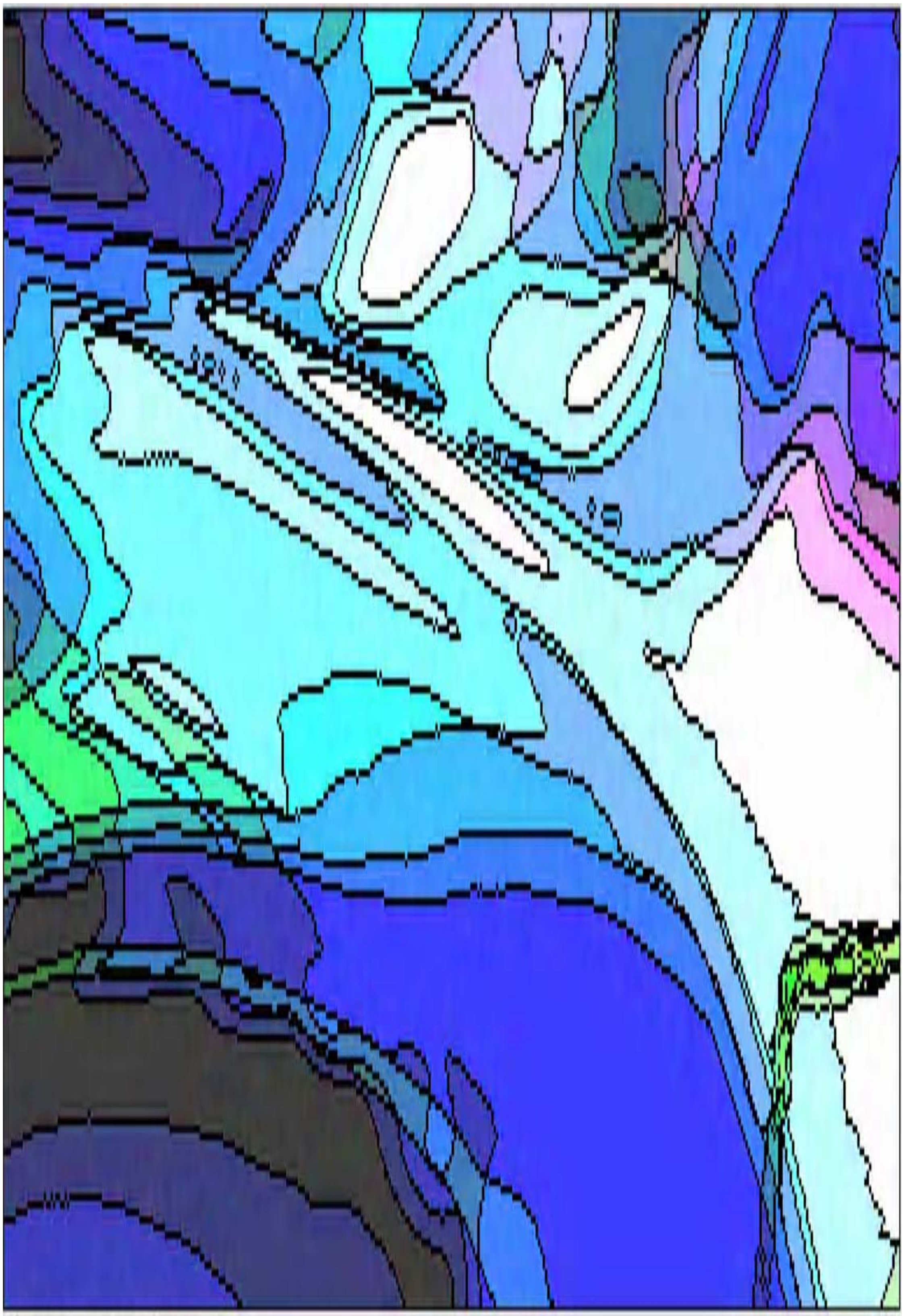
self-outer-portrait 2



outer-party



outer-rain



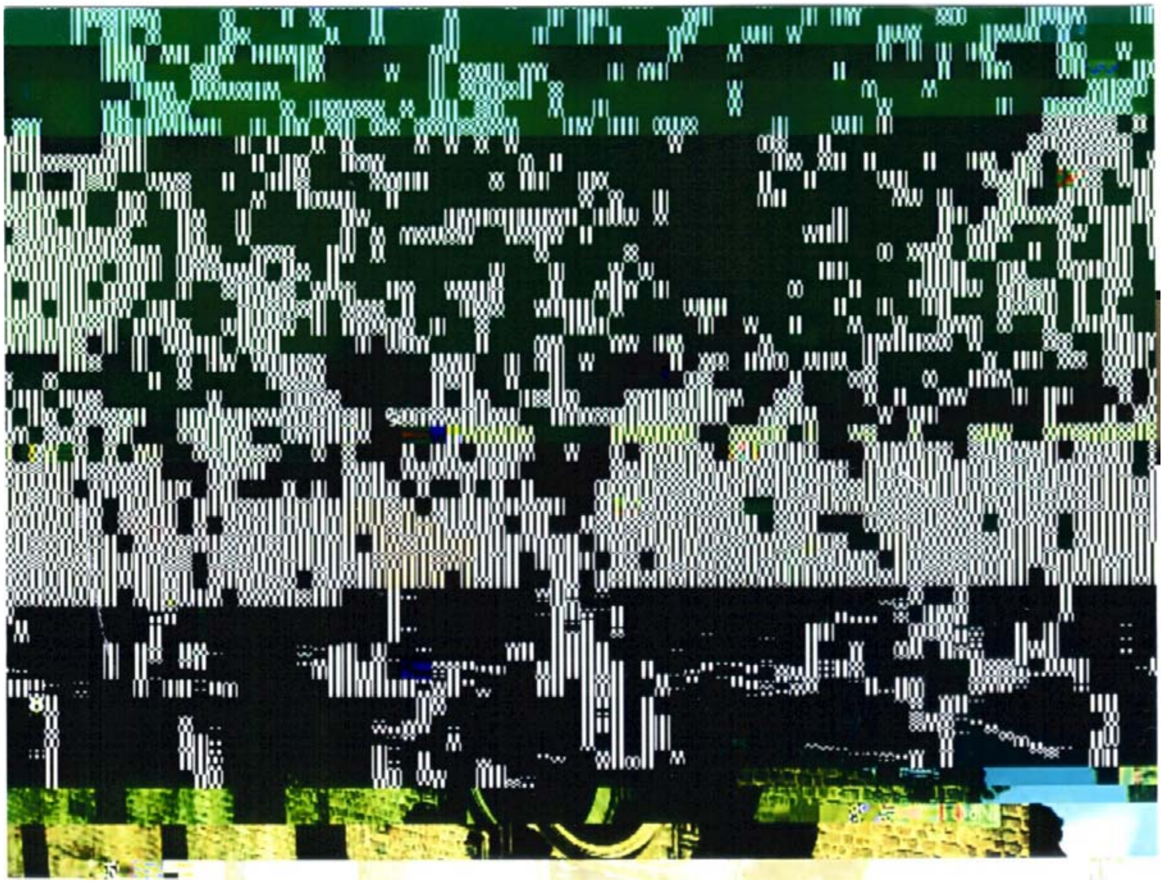
outer-map



outer-crane



outer-city



Lima in the Night

ANTI-IDEAS about how **not** to do art
(don't read and don't follow)

Motto: I am what I am not.
I paint what I can not.

Here below there are short indications I wrote for myself in order to follow in my pursuit of art itself and of art theories, gathered for years and now transcribed from some of my old block notes. I did art for the sake of outer-art, of innovations and of findings[1]. These (anti-)idea drafts are randomly written as they came to my inspiration:

- Drawings over a paper with squares (triangles, lines, etc.);
- Title: "The Beauty of the Bad Taste Art";
- Publish an album with drawings, paintings, etc (references, commentaries about the drawings);
- An empty frame;
- NON-PHOTO EXPOSITION;
- A space for a tableau (without tableau), on the wall is written: "Here should have been a painting. Its name was… . It has been stolen in year… ;
- Tableau painted directly on the wall (with its frame painted too);
- Many drawings on the theme "Non-painting" 1, 2, 3, …;
- A canvas hanged at an angle, upside down, on a side, on the other side;
- Collage + drawings + colors over, photographs;
- Charts, adds in art;
- *Natural Sculpture*: a man, alive mannequin, a corpse (dead);
- Cut up English news papers and randomly pasted in a tableau (or Romanian journals);
- Computer drawings + human drawings (colorings) on the same page;
- Finger painting (finger substitute for brushes);
- Canvas title: "Literary Portrait" (nonsense);
- Drawings using dots (or circles, squares, different forms) instead of lines, etc. ;
- Tableau (masterpiece) with many titles (with much fantasy and imagination for determining many senses (titles); similar to a psychological test;
- On a written paper, paint something (such that the initial writing is still seen);
- Drawing using all colors on a page (or only with some nuances of the same color, or 2-3 colors only);
- Painting on thin papers, on papers from journals and magazines, on add papers;
- Painting on dirty papers;
- *Primitive, tribal art*;
- *Found Drawings* and *Found Paintings*;
- Painting with stamps, coins, herbs, and leaves (FS);
- Distortion of forms and colors;

[1] FS means Florentin Smarandache

- Diagram from sensor fusion as a painting;
- "This sketch has no artistic value in my notebook. But moved to this album it gains";
- This work is titled "Untitled" since I have no idea what it means (!);
- "Dear reader, be a co-author, complete this work";
- Self portrait (and display an object instead of a person!);
- Randomly objects on the paper;
- To draw without drawing, to paint without painting, and to sculpture without really sculpturing;
- Computer painting;
- To collect objects for outer-sculpture;
- A title of half a page;
- Tapestry;
- Use mother's table cloths to create something;
- Read and see other's paintings for inspiration;
- Black art and Back art (vice versa art);
- Permutation of elements in a painting/sculpture;
- Nonsense drawing (title: "Man on motorcycle", but images totally different!);
- Object painting;
- To produce 3-dimensional paintings (FS);
- Book anti-illustrations (FS);
- Digital art experimenting;
- Computer programmed images;
- Put a scientific article in albums (like a … painting) [Trans-disciplinarily];
- Art with Big Bang Theory;
- Doing big dimension paintings;
- Copies of handwritten papers, or make, author's photos to be included in the album;
- Fun, nonsense, fantasist writing;
- In paintings insert random lettering;
- Draw, paint on received envelopes (FS).
- Make an album with only writing (instead of paintings);
- Open an anti-gallery (FS);
- Insert drawings in my memoirs;
- Buy thick, big paper for painting/drawing (dimensions: 2.5x3 hands);
- Virtual Art;
- Text with colored letters in a mosaic of colors;
- Insert art in smarandache geometries, in neutrosophic spaces (where positive, negative, neutral feelings/ideas cohabitate;
- FLORENTIN SMARANDACHE'S ANTI-TALENT;
- Blowing my nose with blood on canvas;
- Spitting my paintings;
- Pissing my drawings;
- Painting (photo) with trash;
- Scavenger art;
- Mural paintings (cracked masonry/plaster);

- Conceptual Paradoxist Art;
- Quantum Art;
- There is a question whether my paintings exist without an observer watching it? The anti-quality of my art is a possibility for being;
- Colors placed oppositely: red instead of green, etc.
- Make my own colors;
- Painting in group (more people contributing to the same canvas;
- Painting with ash (ashes from matches, cigarettes);
- Only writings as a canvas (i.e. essays on outer-art or about Unification of Art Theories - UAT);
- Essay: compare the literary movements;
- Multiple views;
- Chemical, physical, mathematics formulas (Quantum Chromo-Dynamics Formula);
- Scribbles;
- Dirty cloth, stained as painted;
- Blood and spit paintings with my fingers, by blowing my nose by dripping as Pollock;
- Painting on a map;
- Sculptures in bones, paper, garbage;
- Paintings done by children, by naïve people, by non-talented, by mentally sick, by psychopaths in Art Brut;
- Archaic painting;
- Hand written papers (as paintings);
- Scraps of paper pasted one over the other;
- Paint with nail-polish, or with other non-usual substances;
- The outer-art art;
- Commented paintings just in the canvas;
- Unfinished paintings;
- Poetry or prose + paintings;
- Chic portraits: with the back, or a building (with the annotation: "I am behind the corner" or "I'll be back shortly" so that's why the portrait can not be seen!);
- Painting: empty page named "Invisible Art Work";
- Kinetic paintings (with movement);
- Make dimension/deepness to the paintings;
- Write on the paintings;
- Vice versa names (for example: a stream = forest, etc.);
- The information gets transmitted much better, without translation, through visual arts;
- People read lesser and lesser, it's the non-reading [jumping around text lines, or watching movies (videos), commercials];
- Titles "Non-painting", "Anti-painting", "Auto-painting";
- Paintings as photos on the negative;
- Variations on the same theme (series of tableaus, only few things changed on each of them);
- Scratches on photos (paintings), splashes of ink ;

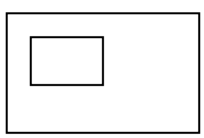
- Title ‘painting in oil’ to something absurd (nothing, or a newspaper page, or a manuscript);
- White photo (only snow);
- Write other manifests to painting
- Photography through glass, window;
- Put something in front of the movie camera;
- Filmed from a short distance;
- Artistic auto-irony;
- Artistic auto-destruction;
- Art resulted by chance;
- Painting as the inside out (like the negative in photography);
- Outer-Sculpture (from various objects not intended for sculpture, ulterior intended for non-art);
- Painting red on red, black on black, dark blue on light blue (or vice versa);
- Xerox-graphisms (Xerox in black of clothing, even intimate lingerie – done by o person in Occident); analogously scans of hands (Ionuț Savu);
- Boldness;
- The art of a cropper painter (cropper by no show up, by absentee);
- Halation photos;
- An exercise (of mathematics, physics, chemistry, biology) as painting (or drawings over these papers);
- Make anti-rectangles, which don’t observe the golden number (“Anti-Mondrian” – I would make an album with only “anti”). For example I’ll draw nonsymmetrical trapezes, etc.;
- Introduce chemistry, physics formulas, mathematics equations, matrices, differential equations, graphs, diagrams, computer logical charts, space geometrical figures, engineering designs, projects, models in paintings/drawings, sculptures;
- Paintings with equations and formulas instead of lines/curves;
- Titles: Chemical, Mathematical, Physics, Scientific Monster;
- A Map in painting;
- Title: “Outer Art” + manifest;
- Stuffed animals (with straws) “stuffed shoe”, “stuffed chair”);
- Techniques of outer-painting;
- A poetry as painting (hand written? a little drawlingly?);
- A theatre play, a short story as painting;
- Overlapping photographs (accidentally) on a film, then developed;
- Rubs on drawings, paintings;
- Painting on non-flat, uneven surfaces (some parts ducked, others bumpy) [roughness];
- Painted on rumpled and irregularly broken paper;
- Knacks, stunts;
- Art without art;
- Painted objects;
- Multimedia artist;
- A mathematical paper as a tableau;

- A poem + painting (= tableau);
- Post-humanism (said someone);
- Color and non-color in the same photograph;
- Xerox one side of my face, my whole face, my foot;
- Xerox real objects;
- Make photos with the camera in movement;
- The unreal (fantastic) of the real;
- Glue on the paintings: labels, journals, etc.;
- A painter who paints with his sperm;
- An exposition accompanied with a discourse (plus verbal explanations, manifests, artistic theory displayed on the wall in front of the paintings);
- Paintings on wood, glass, canvas, terracotta, silk;
- Plants, leaves, flowers (as a herbarium) photocopied in color;
- Shooting photos:
    . Close up to become unclear;
    . Against the sun;
- Paintings without brush (with strings, with wire, with the finger, with a stick, with rumpled paper, with own hair);
- Methods of painting: lithography, xerography, embossing. de-bossing, metallic foil stamping, serigraphy, embossing , mezzotint;
- New colors prepared by artist;
- Some painters order their paper/canvas directly from the manufacturers (the composition of the paper is very important);
- Famous tableaus, famous photos, which are clean, traditional (even modern) but then soiled with spots, deformed; (from classics photocopied, then painted over photocopies); title: "Paradoxist Interpretation of Classics", "The Hermeneutic of Classical Painters");
- Album with artistic photographs;
- Use transparencies for photocopies and overlap drawings, color paintings;
- Scratches with a blade on photographs, and repaint, change, re-color;
- Put strings in various colored inks and then squeeze them fast between two papers, cardboards (white or already painted) [as in school];
- Monumental painting;
- Color photocopy over another color photocopy;
- Photographs made with a lens that will produce deformities (concave, convex, mix lenses), then enlarged with a color copier;
- Introduce my manuscripts in paintings [put them in frames, borders];
- Paint deformed mathematics forms (= paradoxist, unconventional);
- Computer scanning;
- Computer colorings;
- Cut and mixed colored labels for painting collage;
- Real leaves, small branches, fabrics, pressed flowers, etc. arranged on a paper and then color copied (like real paintings);
- Painting with the foot fingers;
- Paintings with balls of cotton;
- Learn computer graphics;

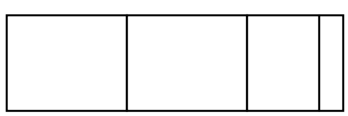
- "Green horses on the wall": to effectively paint green horses on the walls!;
- Paintings genera: linguistic expressions (as titles) and proper drawings (hypocenter?);

Apainted painting – The Paradoxist Pictorial Movement

- Painting without painting, apainting; i.e. without easel, without brush, without colors like sour cherries;
- Transform the poetry (theatre) [changed] in painting;
- In the collage kind (visual poems);
- Panting from nothing, anything, non-painting;
- To learn how to ensemble alone frames;
- Raving painting;
- Non-pictorial painting [to make photos of these tableaus];
- To use the drawings from notebooks and the other two paintings;
- Flowers for creating the paradoxes;
- The Paradoxist Pictural Movement = To create tableaus (paintings) with methods and styles never used until now;
- For painters without talent put the theory in a tableau;
- A tableau made of manuscripts (Emigrant Day, Thought, Spider, etc.) glued with bus tickets;
- Sun City Museum and Sun City Art Anti-Museum in Arizona;
- The Modern Art permitted people without talent, to paint, and turned its back to the wide public by its amateurism;
- A tableau completely empty, how to title it? Blankness, Vacuum?
- Toilet paper, to put a bow?
- A small tableau with frame and glass inserted into a larger one. The themes should be connected, but the frames could be different;

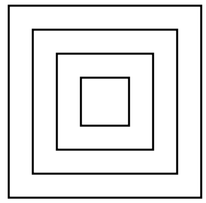


- Self-portrait, good photos, different dimensions, placed on my books covers (literature, mathematics), plus locks of black hair from head,



plus the typed essay about the Paradoxism in Painting;
- A burned hole (made with a cigarette) in a tableau;
- A hole in a tableau from a cigarette's burn;
- A text without words, without letters, etc. (something from non-poems), enlarged and enlarged again, etc.);

- Frame in frame in frame again, “Small Infinite”, with incomprehensible letters,



  written overlapping one over the others;
- Non-Poems glued with the last cover on the plate drawing (or myself), without glass;
- My poem “I lived each canvas”, written with large letters, framed as a tableau;
- The essay about painting put also in a framed tableau;
- A tableau: only funny photos (cowboy, Mexican, passport, family);
- The essay from the notebook for the drawing notebooks;
- The Paradoxist Movement in the Art;
- An n-dimensional painting (glued on the canvas something in relief with a similar theme as the painting);
- To create an album of paintings “The Paradoxist Movement in Fine Arts” (transforming the poetic essay in an essay for plastic arts);

Outer-Painting Exposition (and Album)

- Let’s distort the painting in order to find it;
- Destructive unity;
- Judgment of non-value;
- Unbearable paintings;
- The system of non-senses;
- Dog’s yelping on the paper;
- An album which becomes in favorable conditions a best non-seller;
- A delirious non-delirium;
- The de-metamorphose of art in non-art by rendering it as commonplace and obsolete;
- If the album will displease the critics, if it will revolt the public, it could be considered that reached its goal;
- A painting that surpasses itself until negation;
- The author is a painter-mathematician, up to a painter non-painter;
- The compromised painting;
- Lack of plastic imagination and superficiality;
- The painting should enter not in peoples conscience but in their unconsciousness;
- The blackwash of the painting, only by negation can it be raised, inquisition;
- The intrinsic value of the non-painting;
- All is good/bad when ends bad/good;
- The venturesome painting asserts itself by its acute lack of value, but with great non-value;
- To function the non-reality laws;

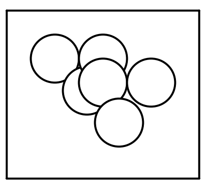
- The amateurism in art;
- A painting whose structure refuses the painting;
- The non-representational (abstract) art;
- Aggressive painting;
- Purposely search for a major non-esthetic;
- Let the sinful art pull us from the sin;
- I always wrote about an abstract, unreal love;
- In a mannerist anti-mannerism;
- Empty places as … modern sculptures!;
- Use as drawings also rebuses, grills, pentagrams, hexagrams, etc.;
- Painting done with the head, aleatory, and also mathematically calculated, or painting done without the head, without talent;
- Para-painting;
- Using milk, salsa, tomato sauce, etc. on canvas;
- Painting of pitch darkness in bright colors;
- Humiliation painting, claustrophobia;
- The textual giving a sort of text-painting;
- Ensuring normal conditions for non-affirmation;
- The informal adhesion of painting to the form;
- The techniques of the unseen;
- Towards a painting as bad as possible;
- Free art, of an absolute freedom;
- Overblown ego;
- Learn to like what you don't like;
- The technique of non-convictions;
- Non-plastic formula in plastic art;
- The technique of the pictorial non-science;
- Insane painting;
- Initiation to pictorial non-pictorial;
- Immature painting;
- Scribble-drawings; drawings with the pen, fountain pen;
- Against common taste;
- I paint what I don't feel;
- Art crises;
- How easy it is to be modern! In this way I can also paint! And only this way!! I don't have any aptitude for traditionalism. I wouldn't be able to paint a portrait, or a dead nature, a scene from nature. I don't have the hand. This is how I feel, a mixing of colors (personal diary);
- A woman's nude and between legs some cotton;
- Multi-collage;
- Painting done from small pieces of paper, small stones, saw dust, all pasted on cardboard;
- Draw different things and give opposing names (example: draw a 'cow' and titled it 'airplane', or the 'sea' named 'land'!);
- Japanese, Korean, Hindi (non-Latin) handwriting on canvases for exoticism;
- Cartoons interpenetrated with traditional paintings;

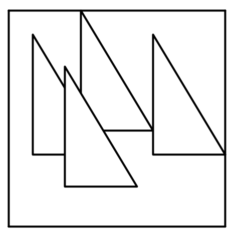
- Pressed plants, as for a herbarium: flowers, leaves, small branches, grass glued on canvas, add other drawings, and materials over;
- Buttons (the crease with buttons) from a shirt or slacks (fly);
- On a wire netting (or string) paint only by points (let's call it *Lattice Painting*);
- Painter-nonpainter or nonpainter-painter;
- I don't like the abstract painting, that's why I do abstract painting (!);
- To put my hair (glued) on a tableau;
- A tableau: one of my poems in English, signed and with a tight flower nearby;
- Painting: "The golden number" (just the below equations framed):

$$x^2 - x + 1 = 0$$

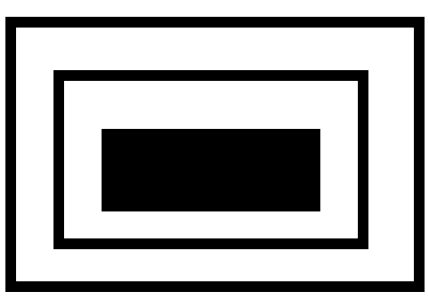
$$\varphi = \frac{1+\sqrt{5}}{2}$$

- Try to draw something and see what it comes out, then name it;
- Titles: "Symmetry" to an asymmetric work, "Incoherence" to a coherent work;
- Book covers on a known theme (example: "The sense of the nonsense");
- Drawings with network of circles, triangles different colored:





- Drawing: English (Arabic, Chinese, etc.) letters arbitrarily glued on the page;
- Drawing: Nonsense (scribbles) [TOMFOOLERY];
- Draw with hieroglyphs;
- Publicity in canvas;
- A black drawing: "Dead Nature";
- A white tableau (or without frame): "The dream of summer night";
- A tableau: spots of all colors and many shapes: "Flowers";
- A striped tableau: vertical stripes alternating white and black: "Rays of Light (in prison)";
- A black tableau with a bright point and some cloudy white around the point: "Hope";
- Tableau whose frame is also drawn (very bright red, tiring for the eyes): "The red totalitarianism";
- Tableau: "Intellectual mourning" (black frame):



- Drawings on soiled paper, on broken paper;
- Monsters, anti-monsters;
- Carioca + aquarelle in the same artwork;
- I am a poster not a painter (sculptor);
- An epigone of all painters;
- I like to collect the worst works from the whole world, from all non-creators, and comment them;
- Paint aphorisms (the letters only) as in calligraphy;
- Anti-rectangle that is contra-Mondrian, that doesn't respect the golden number.
- I don't have talent not even as much as the black under the finger nail, but I have anti-talent;
- And I like to draw. Something from inside attracted me. Something impossible to describe. And then, how can I refrain myself?
- Learn to love everything, the ugliness especially!

Put your impressions, however negative in a notebook. If you're not afraid, sign it, and put your complete address. The author feels honored by any swearing addressed to him, considering it as a compliment. Any collaboration is accepted, any observations, suggestions are welcomed.

Against Art (term a little obsolescent in current and future scientific explosion) you can grow only through Art. Art against Art, generates a new Art in a New World.

But I started to rant! Let's go on with more anti-ideas:

- The art of producing non-art;
- The pure non-second play;
- To give headache to art critics, who in fact will fight with the windmills of the white tableaus, without frames;
- To be artist, that is, out of common, a great artist has a large amount of craziness. Some, it seems, have only the craziness. He's crazy because this is how he is seen by the common ones, the anonymous;
- My laboratory of non-creation;
- The sterility, the academism, and the nullity hold hands;
- Anyone has the right of not having a preference;
- Non-homogeneous objects in a homogeneous painting;
- A negative guerdon of art;
- Viewed through the non-personality prism of the author;
- Choosing the worst amongst works;
- Living for, through, and in apainting;
- To value a painting by its devaluation, auto-minimization;
- Anti-strategic strategy;
- Direction: from painting to outer-painting;
- The abandonment of painting in the favor of painting;
- The classic aged theory became dogmatic, it must be renewed since it became diluted, obsolete;
- Author's epigones;

- The art of painting freed of the painting tyranny;
- To open a painting school for studying the heretic painting, which will plead in final against the notion of "painting school";
- A small non-cultural initiation;
- Anecdotal, enigmatic;
- The frivolity of art;
- Pagan religious art;
- Paint under water (or in another unconventional space);
- A thing without value (and/or badly done) becomes in time valuable;
- A painting that will not redeem us;
- Information and disinformation (violation);
- No nature, but dead painting;
- Introduction of (non-, not-, anti-, outer-, a-) painting in the painting;
- You cannot be painter without (wanting) to be anti- (not-, a-, outer-, non-) painter;
- The painting of nothing;
- The artistic ideas are big if they are vulnerable;
- The plastic space (= structure, time);
- Its failure will mean victory;
- The painting in front of the lack of painting;
- Spectacle of non-spectacles;
- Inferior painting;
- A limited painting neonates;
- Tyrannical, negative;
- Keeping the distance from the viewer;
- To communicate the in-communicate;
- A painting that pulverizes the painting;
- Inferior super-painting;
- Loneliness concept;
- Painting + poetry = symbolic title, metaphoric (or + literature);
- Happy painting from a non-happy erroneous inspiration that opuses to other paintings;
- The negation spirit, the plastic rebellion;
- A discipliner of the chaos;
- Appallingly of the silence;
- To paint non-painting;
- To illiterate the art's historians;
- Non-harmonic harmony;
- A white look of the black;
- The painting against itself, conducting to a cultural act – yet, artistic phenomenology;
- An inveterate dissident of painting;
- The author feels very un-attracted to art (without any artistic calling);
- The auto-sacrifice of the painting for its own sake;
- The author wants to be considered the silliest painter from this world, who is worst than an anonym who doesn't have any tangency with the painting;

- Great international expositions at which I didn't participate: New York, Moscow, Paris, Berlin, Tokyo, Madrid (1985);
- Numerous expositions to which he participated: N/A.
- I don't like the revolution, that's why through this album I want to revolutionize the painting (against the goodness's dictatorship). In negative sense;
- A fanatic, utopist painting;
- The need for change, of perpetual movement in painting, to radicalize even when there is nothing to radicalize;
- Against the classic philistinism;
- I don't plead for a confusion of the values;
- I wish to value the anti-values;
- Against auto-sufficiency;
- UAT (Unification of Art Theories) is a form (method) to manifest my artistic liberty;
- Hang a book (or something else) on the wall and write under it: tableau;
- The author to admits that he's inferior in comparison with all predecessor painters;
- An absolute negative which can be attained only in thinking;
- Non-culture, archaism, from deception in deception - a cultural anti-culture;
- The profanity of painting;
- Derisive in the face of the viewers;
- The road towards the edge of painting;
- The experience of the limits;
- Pre-modern, pre-archaic;
- This kind of painting (scrabbling) can be done by anyone, even you, the viewer! You said that you could have done yourself such a thing? Well, then, why didn't you do it?!
- The (new) painting is an outer-panting;
- An incendiary painting against artistic corruption;
- A despotism, auto-totalitarianism in art;
- A continued non-content in art, trying to find its cause;
- A symbiosis: painting and anti-painting - assimilation till identification of anti-painting to painting; the anti-painting to become a guaranty of painting;
- In the impressions' book of his expositions it was written eulogized impressions like: charlatan, stupid, brainless, …;
- There doesn't exist Dadaism in painting; you find an interpretation of the most banal scratch on a stone from stone age;
- The fact that it doesn't want to shock, this will shock!
- It doesn't mean an artistic dismissal;
- A kind of artistic paralyzes;
- Generalization in painting;
- I generally am incapable to be a conformist in painting, by refusing the system's myths and symbols;
- Aesthetic non-aesthetics;
- Extra-aesthetic aesthetics;
- Outer-pictorial emancipation;

- A fertile sterility;
- The voluptuousness of outer-painting;
- The defiance of the ideated (formal, artistic) classic comfort;
- The chocking of the painting through itself;
- Painting badly, enviously, silly, avenging;
- Atrophied, denatured, stammered, eccentric, obtuse, painting;
- Painting by absence of the painting, worthy of drawn pages (for those empty);
- Very abstract painting, without disabuse of the theory and history of art to express the essence through quotidian, banal things;
- A true pseudo-painting;
- Psychic painting or of the psychopaths;
- An ignorant of the knowledge;
- A new pictorial space is needed;
- Painting dominated of (non-, not-, anti-, outer-, a-) painting;
- The author wants to fail with his album;
- The infidelity of the painter;
- Adherence to non-essential;
- A-paining, a-drawing, de-painting, de-drawing, a-cephalic for young people without vocation;
- It isn't about a plastic terrorism;
- Non-official painting, metaphoric and no, occult which would compromise and disgrace the classical painting;
- For the painting non-paintable;
- The promotion of the painting by its dismissal, and its completion just by its incompletion;
- Nuance, but without nuance (or vice versa);
- The tracing of sub-painting to excessive, immeasurable ultra-painting;
- In other words, everything, the worst of all, the most absurd, the Dadaist, the deformed in painting; which will not arouse anything to senses;
- Imprudent, hasted doomed to perdition (oblivion) maniac, obsessive, without tonalities, void, convulsive art;
- To an absolute liberty;
- Painting that betrays the painting;
- Totally ill-bred;
- Anti-profound;
- To have the vocation of non-coordination of the colors;
- The automate dictate, disgusting treachery;
- Disgusting perfidy;
- Anesthetic drawing which ultimately becomes aesthetic;
- Rancid unconscious;
- Narrow-minded and spoiled;
- Para-painting;
- Unwillingly painter;
- To un-painting the painting;
- Vicious, pure in their impurity;
- Unthinkable contradiction;

- Unintelligible;
- Hieroglyph(ic) art;
- Insignificant;
- Painting of nothing;
- Its (un-/anti-) social role;
- Everything that's not painting would become painting;
- Relative, stiff, insolent, extravagant, awful, anti-aesthetic, in-aesthetic painting;
- A painting that crease up from the outside;
- The author needs not to be omniscient or demiurgic;
- Non-character in art/literature (How? Who?);
- Include files with documents in the book (documentary);
- Also present other socio-professional media (preferable non-presented by others) [strange occupations, unknown habits, etc.];
- The archives of an author are published; even journals are edited for systematic studies of these archives;
- There can be created special departments for you at the university;
- Imprudence and not cleverness;
- Guerilla artistic wars;
- Purely logical fantasy in mathematics (methodology);
- Enter in the world of outer-artists (for connections);
- Be a complex anti-personality;
- Find out how to fulfill your non-objectives;
- Shocking scene;
- Search the archives;
- Information from all domains;
- Have an observing sense;
- The means excuses the resources;
- Only who gives up is defeated (I. Antonescu);
- The union makes the strength (Ion Roată, from Ion Creangă's story);
- Paintings with stamps;
- Anti-Smarandache art and essays done by my foes;
- Paintings funnily commented;
- Art as disgusting as possible;
- *MetaArt* = Art about (or against!) art;
- A painting: writing inside the borders;

Outer-Art is a movement……………
………………………

3-4 lines

- A theatre play (the subject being about art) as painting;
- A mathematics article as a tableau;
- Plants inserted in painting;

- A tableau:

This is a
PAINTING

Title: Is this a painting?

- "Behind Bars" (a painting with lines);
- Painting against common sense;
- Unfinished paintings taken as outer-art, a-literature, a-art;
- A non-poem as art?
- Paintings erased with water;
- To take pictures of various objects: cut, re-assembled, grouped in various forms;
- Sculpture out of artistic laws;
- Anti-institutional art;
- Take pictures from various angles, places from nature or urban, as natural sculptures;
- Draw something on an already written paper such that the writing will still be visible;
- Integrated circuits in art;
- Multi-projection; video installations; utilize phosphorescent materials;
- Collaboration between artists and engineers;
- The shadow of the object is part of the art;
- Drawings that produce optical illusions;
- Movements are bibliographic, bibliophilic, (non-, outer-, anti-, a-)artistic, etc.;
- Overlapping images as in image fusion/processing (by David Hockney);
- Using Venn diagrams in art as those from DSmT (= Dezert-Smarandache Theory);
- *Psychedelic Art* = art that causes hallucinations, delusions, and extreme intensification of sensors;
- The same tableau placed in many positions inside a larger tableau [as Archimboldi's];
- *Disease Art* comprises x-rays, electrocardiograms, diagrams, charts, tables, etc. of various body diseases interpreted (outer-)artistically [FS];

No one should paint as he/she painted until now: new methods and techniques are required; we're tired of the art's theory; we don't need to know about schools, about rules; we want to create as profane, people who never saw a tableau. An art in which should not exist good and bad; there should not exist the value theory (axiology). The less talent you have, the better vanguardist you become!

And then? And then, I ask you, why these crazed fantasies, ugliness, and non-drawings don't enchant your eyes? Try hard for a while! Discover the beauty and the

insolence (the novelty) of the bad taste art, which I'm promoting! (It is not an artistic manifest although is an artistic manifest). Not from the desire to flabbergast, but to promulgate a reality, I form this non-exposition, every male chimpanzee fights for his female chimpanzee. Don't be surprised when a very obscure and minor painter without talent has the desire to express his obscure, minor, lacking talent ideas in an obscure, minor, non-talent art. It is his art/right. And this lack of aesthetic can be made with art! This is not a paradox, but an antinomy.

The art of bad taste, grow fond of it! Because it doesn't exist nice and ugly, bad taste or good taste. Everything is subjective. What you don't like, I might like, and vice versa. "Isn't nice what is nice, is nice what I like", is a Romanian proverb, while another Latin one asserted: "*De gustibus non disputandum*".

The art includes everything, even the outer-art.

Every 20 years or so a new world appears, with different tastes and ideals from the precedent. All these divergent art worlds would converge through UAT (Unification of Art Theories)…

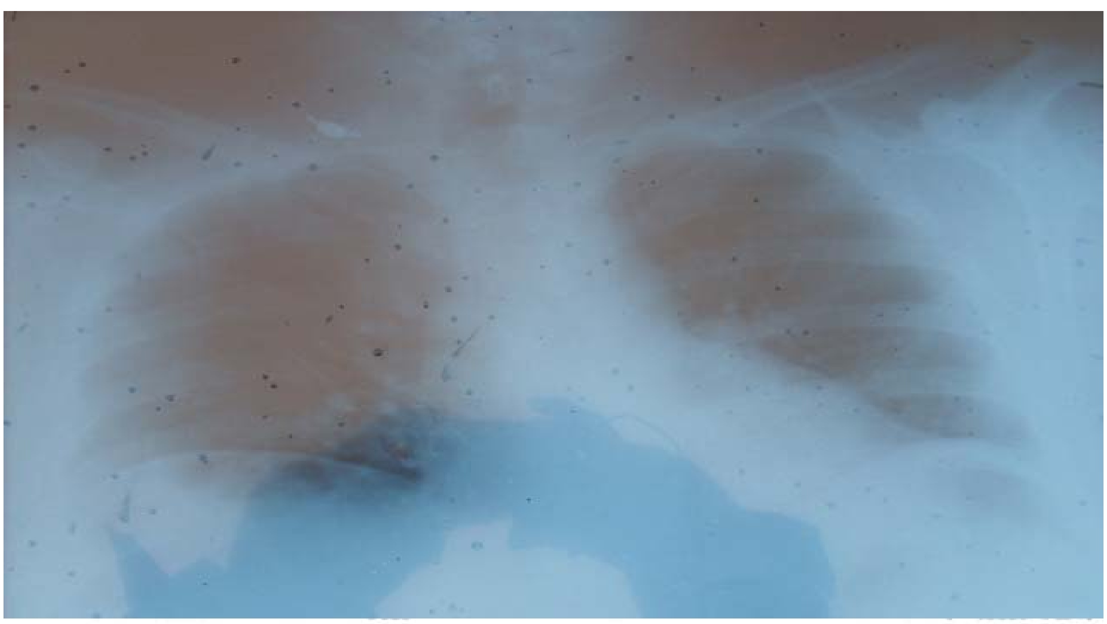
The **O**uter-**A**rtist

Unification of Art Theories (UAT) considers that every artist should employ - in producing an artwork – ideas, theories, styles, techniques and procedures of making art barrowed from various artists, teachers, schools of art, movements throughout history,
but combined with new ones invented, or adopted from any knowledge field (science in special, literature, etc.), by the artist himself.
The artist can use a multi-structure and multi-space giving birth to a hybrid art.

The distinction between Eclecticism and Unification of Art Theories (UAT) is that Eclecticism supposed to select among the previous schools and teachers and procedures - while UAT requires not only selecting but also to invent, or adopt from any field, new procedures. In this way UAT pushes forward the art development.
Also, UAT has now a larger artistic database to choose from, than the 16th century Eclecticism, since new movements, art schools, styles, ideas, procedures of making art have been accumulated in the main time.

Like a guide, UAT database should periodically be updated, changed, enlarged with new invented or adopted-from-any-field ideas, styles, art schools, movements, experimentation techniques, artists. It is an open increasing essay to include everything that has been done throughout history.

This book presents a short panorama of commented art theories, together with experimental digital images using adopted techniques from various fields, in order to inspire the actual artists to choose from, and also to invent or adopt new procedures in producing their artworks.



Medical oUTER-aRT 4